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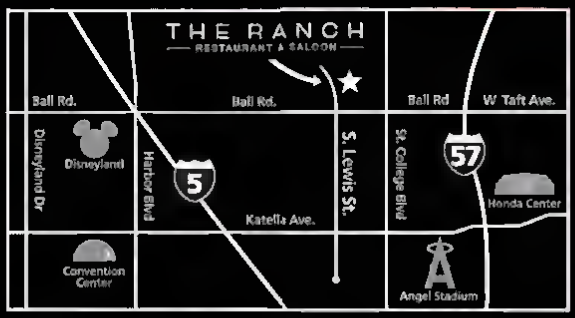

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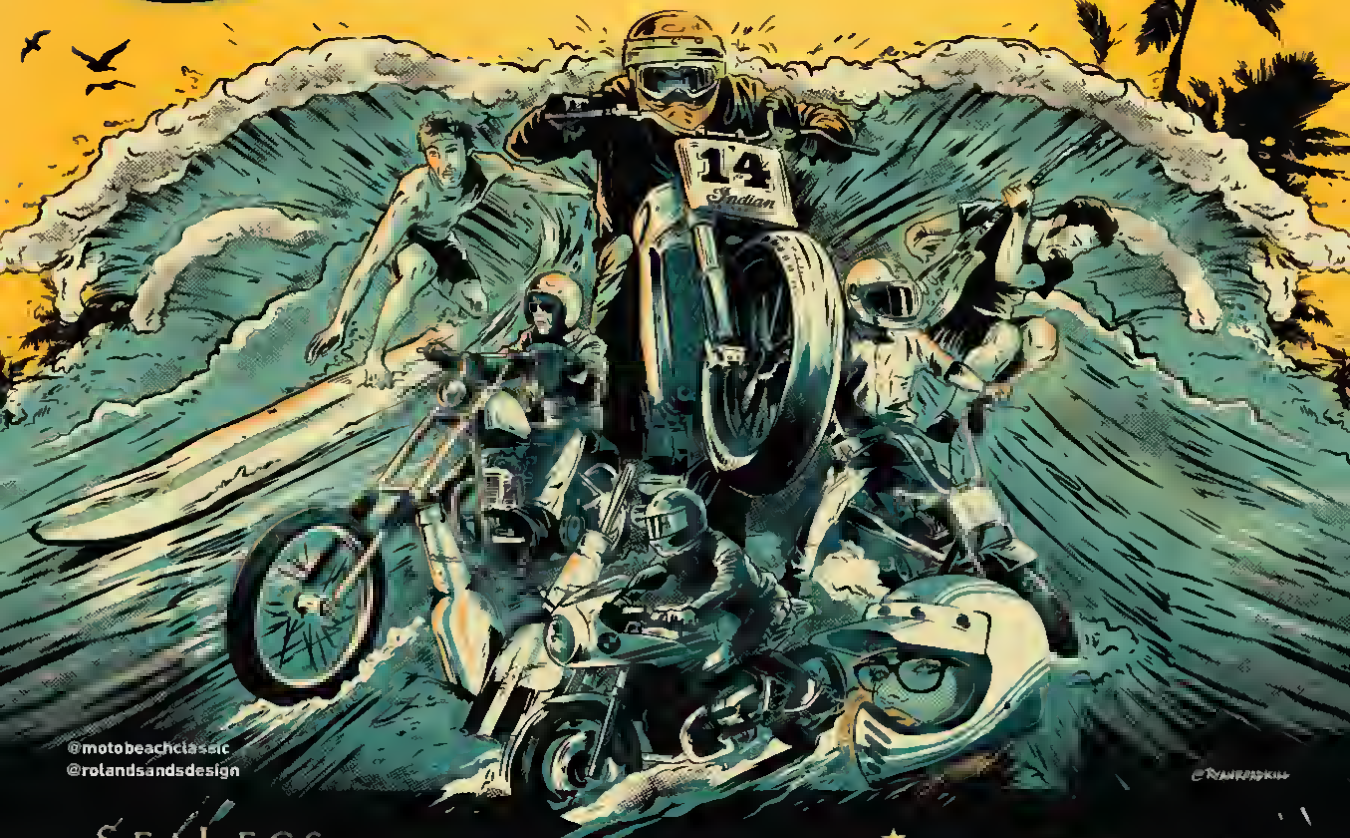

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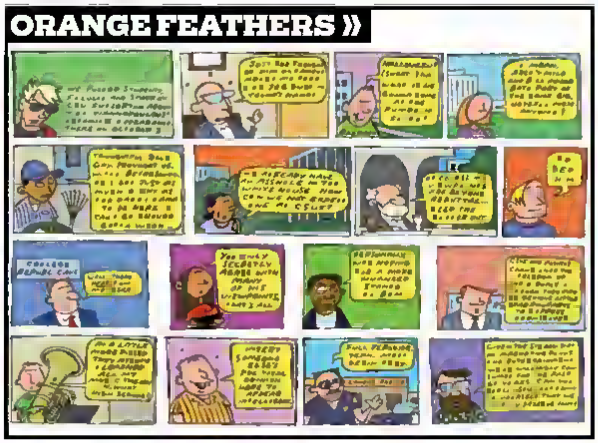

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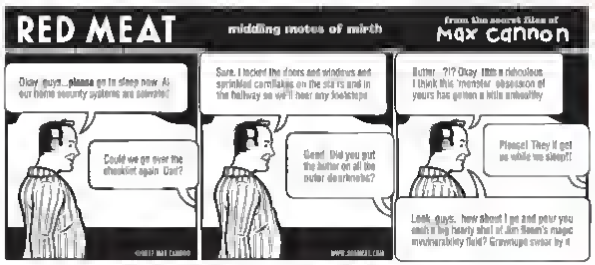
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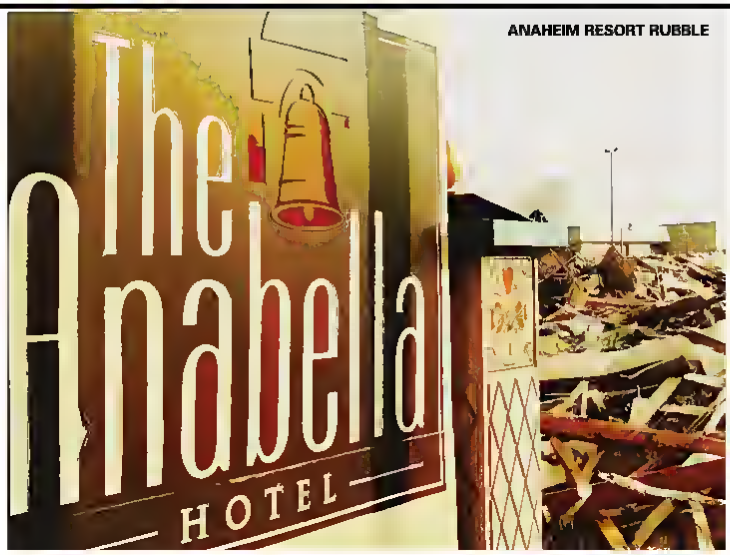
An Unaffordable Luxury

Anaheim breaks ground on a subsidized high-end hotel that'll cost the city millions over 20 years

BY GABRIEL SAN ROMÁN



ANAHEIM RESORT RUBBLE

GABRIEL SAN ROMAN

Across the street from Disneyland and the Anaheim Convention Center, piles of debris litter a lot once occupied by the Anabella Hotel. Just last month, Anaheim City Council members dug shovels into the soil of the future Westin Anaheim Resort site during a groundbreaking ceremony. Business leaders and trade-union bosses also gathered to celebrate the first Westin built in Southern California in a quarter-century, a $245 million, 613-room project that everyone involved insists will change the hospitality game in the city once it opens in 2021.

But the wreckage at the construction site is an omen of sorts. The Westin got a massive tax break courtesy of Anaheim's Four Diamond Hotel Incentive Program, which gave away $550 million in developer welfare for it and two other proposed high-end hotels. Councilwoman Kris Murray hailed the now-defunct program during the groundbreaking ceremony to KABC-TV Channel 7 (owned by Walt Disney Co.), claiming its long-term benefits will bring in "hundreds of millions and, in [more than] 30 years, more than $1 billion to the city's general-fund revenues."

She was part of a council majority that in 2016 granted the Westin and others 70 percent in future bed-tax for its first 20 years. And when the subsidies end in 2041, the deal will resemble all the concrete and pipes strewn around the future Westin right now.

The councilwoman didn't say anything to Channel 7 about the short-term benefits, perhaps for good reason. An economic analysis done by the city and obtained by the *Weekly* shows that Anaheim expects to lose $2.8 million in general fund revenues—money that pays for city services such as parks, libraries and police—on the project when the subsidy ends. Keyser Marston Associates, a consulting firm hired by Anaheim, painted a robust picture when it reported the city stood to gain $19.8 million in net incremental revenue from the deal during that same time period. But that didn't account for Lease Payment Measurement Revenues (LPMR), bond payments the city's on the hook for until 2037 after pledging $546 million in resort-area improvements as part of a 1996 Disneyland expansion deal.

Taking that deal (recently the subject of a lengthy *Los Angeles Times* investigation that was just a rehash of previous coverage by the Voice of OC and the *Weekly*) into account, the Westin deal's net revenue isn't expected to surpass debt payments for 16 years straight. The freefall hits its lowest point in 2037, as the city analysis projects $8.7 million in losses up to that point. Four years of robust revenue follow, but even that can't save a total $2.8 million loss for the lifetime of the subsidy.

"Why would anyone do this deal?" Anaheim Mayor Tom Tait now asks. "This doesn't make any financial sense for the city, and that's why I opposed it vigorously when it came up."

The mayor calls the Keyser Marston projections "rosy" because they don't account for a number of variables, including the "cannibalization" of hotel guests. And if tourists choose to stay at the new subsidized luxury hotels, there's an inevitable impact to the general fund that's unaccounted for when hotels with city-standard 15 percent bed taxes lose out to them. "Even as bad as these numbers are, they're still very optimistic," Tait says.

Murray is correct in stating that the Westin deal does eventually pay out. After a 30-year period, when Anaheim will have collected 100 percent of the hotel bed taxes for a decade, the Westin is expected to have contributed $121 million to the city's general fund, a number that balloons to nearly $500 million after 50 years in 2071. But the mayor contends things could've been much different and more beneficial for Anaheim residents. "If we did nothing and just left the Anabella Hotel, we would make substantially more money than we would have in the first 20 years," Tait says. The mayor notes that the projections assume Wincome Group, the Westin's developer, wouldn't have built a three-diamond hotel without a subsidy. "You're not going to tell me that the property right next door to the convention center and across the street from Disneyland needs a massive subsidy to be built."

Anaheim spokesman Mike Lyster summarized the consulting firm's findings, again not accounting for the impact of bond payments. Instead, net revenue figures after 20 years for the three hotels blessed by the Four Diamond Hotel Incentive Program were generously added to the 30-year projection. The final tally comes in at $903.7 million. Murray declined to comment in follow-up requests.

With the expansion of the Anaheim Convention Center and construction of Star Wars: Galaxy's Edge at Disneyland, a staff report during the July 2016 council meeting stressed the need for subsidies to bring in a trio of luxury hotels they stated would add 1,914 guest rooms and $190.6 million in tax revenues over 20 years. Talks of bond payments dragging down the Westin's revenues never arose during the marathon meeting.

"Cities have to account for revenue, incentive payments and jobs," Lyster wrote to the *Weekly*, citing the staff report as within the law. "They are not required to break down how the money coming to the city will be spent. At the time, we were very clear about what would remain in the general fund and how much would go to pay down debt, which is also a positive for Anaheim."

Tait says the city's spreadsheet analysis showing general fund deficits after 20 years of Westin's subsidies and bond payments is the first time he has seen anything like it on paper, but he doesn't think the information would've swayed the council vote last year. After Tait gained a council majority in the November elections, the group ended the Four Diamond Hotel Incentive Program the following month, albeit in a unanimous and largely symbolic vote since the program already benefited the luxury hotels it intended to.

Will the Tait turnaround be short-lived? "These giveaways are fundamental issues in Anaheim," the mayor says.

In the upcoming 2018 mayor election, Tait doesn't appear to have a dog in the race. Republican mayoral candidate and former councilman Harry Sidhu is pro-subsidy, as is his main Democrat challenger, Ashleigh Aitken. The political newcomer told Voice of OC (where Aitken's father, Wylie, chairs the board and donates big bucks) that subsidies can be important incentives for growth so long as they lead to union hotel-worker jobs. The other two luxury hotels under the program only negotiated Project Labor Agreements (PLA) to use union construction labor. "Whether there's a union contract associated or not is really crumbs off the table and doesn't make subsidies okay," Tait says.

He asks Anaheim to imagine an 8-year-old on Anna Drive, a poverty-plagued barrio that recently received free furniture from the demolished Anabella, who'll be an adult before the Westin hotel begins generating general fund revenues surpassing the city's bond-payment obligations. "This whole generation of children will see no benefit," Tait says. "In fact, they're worse off by this deal. We need the money for Anaheim kids now, not 30 years from now."

GSANROMAN@OCWEEKLY.COM

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¡ask a mexican!»

» GUSTAVO ARELLANO

DEAR MEXICAN: I'm very bothered by the fact that Tom Flores is out in the NFL Hall of Fame. I could go on and on as to why Mr. Flores should be in the Hall of Fame, but I will provide you and your readers with only three incontrovertible facts: First, Flores coached the Raiders for nine seasons and won two Super Bowls. John Maddan coached the Raiders for 10 seasons and won one Super Bowl. (Madden is in the Hall of Fame.) Next, Flores is the only person to win a Super Bowl as a quarterback, as assistant coach and as a head coach. Oh, by the way, he won the Super Bowl twice as a head coach. Lastly, Flores made it from a small town in the San Joaquin Valley. He never had any alcohol, drug or womanizing problems. He is a role model for all people in our country.

My question for you is this. Let's say that Flores was not your *Tío* Tomas, but rather your Uncle Tom. Do you think he would have already been voted into the NFL Hall of Fame? I have heard through the grapevine that there is occasionally a bias against Latino excellence. (I'm being sarcastic here.) I realize that the *Tío* Tomas/Uncle Tom line may be a bit controversial, even for you—feel free to change this as you wish. Here are some ideas: Let's say that Flores was African-American, Asian or Caucasian . . . Let's say that Flores was not Mr. Flores, but Mr. Flowers. . . . I like the original line better, but I'm aware of the times in which we live. I'm looking forward to your response.

Raiders/Nader/Vader Fan

DEAR *POCHO*: Man, you were funny with your *Tío* Tomas/Uncle Tom line, then became unfunny when you tried to explain it, then became straight *CHAVALA* when you tried to take it back because you're afraid of PC *pendejos*. Fuck them! Your idiocies aside, it's not racism that keeps Flores out of the Hall of Fame; it's his lack of bona fides. Sure, he won two Super Bowls in nine seasons—but George Seifert won two in six seasons with the San Francisco 49ers, and he's not going in. The only other person besides Flores to win a Super Bowl as a player, assistant coach and head coach was Mike Ditka—but he got in as one of the greatest tight ends in history, not for his coaching career. And while Flores is an inspiring story, then that means Brian Piccolo should be in—and he's not going in.

Don't get me wrong—it would be awesome to have Flores in the Hall, as he'd be just the third Latino in there after the half-Mexi Tom Fears and full Chicano (with bad *rodillas*) Anthony Muñoz. But Flores is a lost cause, just like his quarterback, Jim Plunkett, another Mexican who isn't going into the Hall of Fame despite two Super Bowl victories. Unfair? Tell that to Peyton and Eli Manning.

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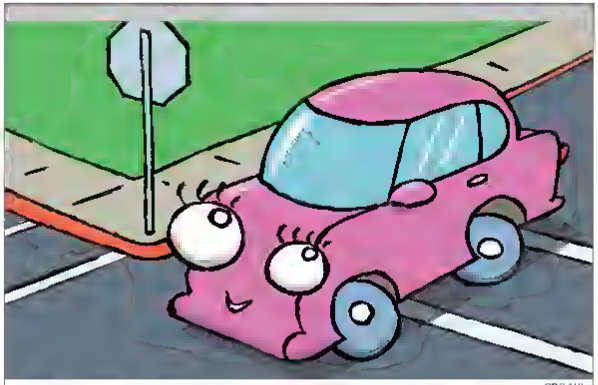

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» ANONYMOUS

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BEFORE THE GREEN RUSH

DON'T LIGHT UP, YET: SoCal still faces many hurdles in legalizing marijuana

by MARY CARREON

EVER SINCE THE NOVEMBER 2016 APPROVAL OF PROPOSITION 215—the Compassionate Use Act, which permits the use of medical cannabis in California—activists advocates and users have collectively fantasized about a day when procuring herbal refreshments was as easy as picking up produce from the market or allergy meds from CVS But cannabis is far more perplexing than that Sure it's therapeutic, makes most people feel good and puts the simple things into perspective But from differing laws on local state and federal levels to harsh consequences for possession (especially for those of color) to pesticide-ridden products on the shelves of dispensaries in the guise of "medical marijuana" we have made cannabis complicated.

A perfect example involves California's recreational-marijuana law, which is set to be implemented on Jan. 1, 2018 While most people assume this is the day California will be officially released from the chains of cannabis prohibition it's not that simple. Local ordinances regulating marijuana dispensaries such as Santa Ana's Measure BB must be rewritten or amended to allow existing and new cannabis entities to operate legally under the new law State officials estimate it will take at least six months (though a closer estimate is up to two years) for them to hand out new licenses Cities have until the end of the year to finalize their ordinances spelling out to the state how cannabis businesses are complying with the new regulations

Additionally despite the looming legalization of marijuana, the majority of Orange County's conservative municipalities have chosen to keep prohibition in place But the cities surrounding our orange bubble are proving to be significantly less restrictive Here's a handy guide to Southern California's rapidly growing, yet still dizzyingly messy cannabis industry—and what's likely to happen in the months to come

SANTA ANA

If you were into pot and living in Orange County in 2014, you likely remember how unbelievably messy Santa Ana's dispensary lottery was. The endless allegations of bribery, thugs, limousine rides and massive campaign donations to the mayor have become the fabric of Orange County cannabis folklore What became of the chaos, however, isn't just 17 legally operating medical cannabis dispensaries, but also Measure BB, Orange County's first legitimate (and functional) cannabis ordinance

Measure BB was far from perfect. So, last June, the city amended the new law to allow the delivery of cannabis from storefront dispensaries to qualified patients, caregivers, and testing and research facilities, whereas before, deliveries were explicitly prohibited. The city also changed the daily hours of operation from 10 a.m. until 8 p.m. to 7 a.m. until 11 p.m. These two ordinance changes were of grave importance to the well-being of Measure BB businesses because unlicensed dispensaries still exist within the city Although the number of rogue shops has drastically diminished thanks to increased enforcement and receiverships, the non-Measure BB collectives don't abide by the same stringent rules the licensed storefronts do.

So by the time the legal shops were opening their doors at 10 or 11 a.m., most of the rogue dispensaries had already been operating for three hours. When the legal stores were required to close for the day, their unlicensed competitors stayed open at least four more hours—some as many as seven hours. And many of them maximized revenue by offering cannabis delivery to people all over the county The licensed shops were not only losing business, but some were also going out of business.

ILLUSTRATIONS BY PAOLO REGHINI

The Santa Ana Collective Association (SACA), a coalition consisting of all but two of the legal storefronts, and Orange County cannabis attorney Chris Glew were the leaders in getting Measure BB amended. According to Rob Taft, the CEO of Measure BB dispensary 420 Central in Santa Ana, prior to the ordinance changes, he felt the laws "handcuffed" the licensed collectives But since this June, 420 Central and other Measure BB dispensaries have expanded their hours and started delivering their products to patients around Orange County

Perhaps the biggest news for Santa Ana is that the city has decided to move forward with an adult-use (recreational) cannabis ordinance to operate alongside Measure BB. Santa Ana city officials held a City Council committee meeting on Oct. 2 regarding a new cannabis ordinance that would go into effect by Jan. 2, 2018. The proposed cannaregulations would allow 23 recreational- and 20 medical-cannabis dispensaries, 20 indoor cultivation and manufacturing sites, five distribution businesses, and an unlimited number of testing facilities to operate citywide. The proposed adult-use ordinance will not only make Santa Ana the greenest city in Orange County, but it'll also make it one of three cities in Southern California (next to San Diego) to implement recreational regulations.

The city's 20 licensed medical-cannabis shops, of which only 17 are currently open for business, would also have the ability to be cooperational, meaning they can be both medical and recreational. What's crucial about the new ordinance, however, is the authorization of cultivation because it'll finally create a legal market for cannabis agronomy Currently, cultivating cannabis is illegal in Orange County (aside from your six personal plants, of course), so the flower you see in jars at the licensed dispensaries is technically purchased from the black market—the same place every licensed and unlicensed collective in OC gets their herb from. By legalizing cultivation, Santa Ana is removing a major black market revenue stream and taking responsibility for the product being sold in the city.

Each business is also allowed to obtain more than one license. Tamara Bogosian, Santa Ana's assistant city attorney, predicts that most licensed dispensaries will attempt to cater to both recreational and medicinal customers. "When we spoke to representatives from the cannabis industry, they indicated that it was important for retail businesses to also be able to do some cultivation and manufacturing," she said. "So one business may carry four, even five licenses."

» CONTINUED ON PAGE 11

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Before the Green Rush

» FROM PAGE 9

But unlike the mayhem of Measure BB, the city says it will issue licenses based on a merit, or point, system instead of a lottery. The process is divided into two phases: the registration application and the regulatory safety-permit application. The city manager will determine who gets through phase one based on whether the applicants meet specific criteria, including whether the application was submitted within the proper timeframe, if it meets the proper zoning criteria and if all applicants pass a Live Scan (background) screening. The same process goes for phase two, except that a comprehensive background check, formal zoning compliance and official building inspection approval are required.

Although the ordinance seems to represent progress, holes still exist. Santa Ana must deem the dispensaries that are already open and the future cannabis businesses that will apply before the end of the year as "operational" in order for the state to give them a provisional license. Obtaining a temporary permit is mandatory for all such businesses to operate legally while the state gets organized and issues its official licenses, which may take up to two years. If Santa Ana doesn't tell the state which businesses are operational before Jan. 1, those businesses will be forced to shut down until they get their state licenses. "The revenue chart that you have in the handout is going to be zeros across the board for all of 2018 if the state doesn't give Santa Ana an operational status," said Glew, who represents SACA, at the October committee meeting. "If applicants can't get operational and start the application process, there's a very big chance the state will prohibit use until 2019." Santa Ana has yet to define what "operational" is, though they're coming up with that definition now. The criteria will likely involve submitting an application and/or showing proof of a current business license or retail sales permit, according to Glew.

Glew also argued in favor of the city treating cannabis storefronts as "micro-businesses," entities that are licensed to cultivate, manufacture and distribute cannabis. This would allow the city to issue multiple permits per location, thus bringing the city even more revenue in taxes and fees. "Five licenses is actually a very small number," Glew told the committee. "The expansion of the micro-business category will allow for people to have a retail location with a small grow in the back. ... You can have essentially 20 new cultivation sites that are all 22,000 square feet, and you can still have additional grows under the micro-businesses, too."

Glew's argument illuminates both the opportunity and challenges facing Santa Ana before it can rake in the $9.1 million in annual revenue that adult-use cannabis is expected to bring.

"I'm really happy with the way this is going and what this means for Santa Ana," said Jason Lilly, a member of SACA whose medical dispensary will open in the next couple of months. "It sounds like the staff is looking to create that path for us to be operational before the end of the year."

LONG BEACH

It seems logical that any city whose chief cultural cornerstones include Sublime and Snoop Dogg should have long ago legalized cannabis. But as of now, the city only has one legal dispensary. In 2010, the Long Beach City Council crafted a medical-cannabis ordinance that proposed to allow an unlimited number of applicants to compete for 22 cannabis licenses.

"[The city] had a lottery machine, but the machine wouldn't fit the balls through the hole because they used Dymo Label Tape on the balls. ... [so] they wouldn't fly right," said Nichole West, former vice president of Sweet Leaf in Colorado who recently moved back to Long Beach to pursue her cannabis career. "So they ended up pulling

» CONTINUED ON PAGE 12

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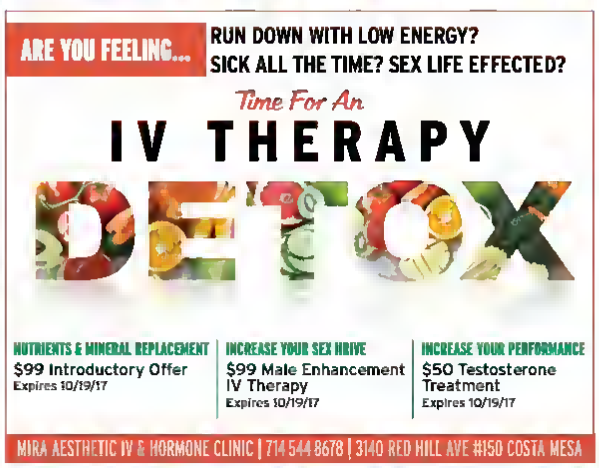
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Before the Green Rush

» FROM PAGE 11

the balls out of a trashcan. People's livelihoods and futures went from a lottery machine to a recycling bin in a matter of minutes."

Twenty-two winners were picked, and many of them quickly opened shops. Long Beach was on the way to becoming coastal California's crown jewel of cannabis—until August 2012, when the City Council reversed its position and issued a ban on all dispensaries, eventually forcing all of them to close. License holders—who, in some cases, spent hundreds of thousands of dollars on construction projects to meet various city codes—lost homes, cars and went bankrupt.

"There were lawsuits against the city because of the ordinance and lots of different issues at the time," says Adam Hijazi, one of the original winners and who is currently on the Board of Directors of the Long Beach Collective Association (LBCA). "There was a lot more uncertainty during those days because the state didn't regulate yet, so the city took a leadership roll in terms of crafting an ordinance during that time."

Thus the LBCA was born. It used the closed dispensaries as campaigning centers to get people in the city to register to vote. A cannabis task-force was then created, and Hijazi and another member of the LBCA were appointed to it by the city. The LBCA and task force drafted yet another ordinance that the city considered but in 2014 denied, as it fell short by 18 signatures. The city did, however, put on that ballot a marijuana tax measure that passed. "It was the city's way of saying that if they ever do allow legal cannabis, this is what the tax rate will be," Hijazi says. "It's a horse-before-the-cart kind of thing."

Just because collectives were banned, however, didn't mean they ceased to exist in Long Beach. Plenty of storefronts continued to operate illegally. But with unlicensed shops inevitably come raids. The Long Beach Police Department conducted numerous dispensary invasions, some of them devastating, while others were downright shady—such as when cops faked a medical-cannabis recommendation to take down One Love, a family-run clinic.

In late 2015, proponents of the Regulation of Medical Marijuana Businesses (Measure MM) gathered nearly 40,000 signatures to earn a spot on the November 2016 election ballot. MM establishes a regulatory framework allowing 32 storefronts to operate under strict geographic regulations. Of the 32 permitted dispensaries, however, the 22 lottery winners from 2010 get priority to open their shops again—meaning MM really only allows 10 new applicants to open up storefronts. MM also permits cultivation, distribution, manufacturing, and testing and research businesses to operate within the city. Another mini-lottery was held in late September to determine who got those licenses, and this time, the lottery machine worked.

But the city wrote another ordinance (perhaps the most confusing piece of regulation in history) to also go on the ballot: Measure MA, or the Long Beach Marijuana Taxation Measure. It seems like a competing measure—but it's not, as MA could only pass if MM passed. MA only changes the tax section of MM, which doesn't address the tax rates of adult-use, if it's onplemented in Long Beach. It also revises the previous tax measure onplemented by the city. Officials estimate MA will bring in $13 million in revenue, which would go toward hiring police and firemen and repairing infrastructure.

Despite the confusing ballot measures, 60 percent of voters approved both MM and MA. Since Jan. 1, the original lottery winners have beco applying to get their state licenses, building out their dispensaries and working on becoming compliant. Hijazi's collective, LB Green Room, Long Beach's first licensed dispensary, had its grand opening on Sept. 23, signifying a major feat for the cannabis community in the LBC.

Although it's uncertain if Long Beach will adopt an adult-use ordinance, the Long Beach cannabis community has persevered through a tumultuous regulatory history. "Our goal is to ensure that we don't set these businesses up for failure," says Ajay Kolluri, who works in the city manager's office and is a key figure in the medical-cannabis program. "It's a much different legal landscape now with the state and has become a city-wide effort to make this happen."

LOS ANGELES

Of all the cities in Southern California seeking to benefit from legalized medical marijuana, LA has made the most mistakes—even more than Long Beach, which at least has learned from its past errors. Perhaps it has something to do with the fact Los Angeles is the largest cannabis market in California, or maybe their regulators have a habit of writing skewed ordinances. It's likely a mixture of the two. Either way, Proposition M is the ordinance that's designed to straighten out LA's previous cannabis-ordinance snafu, Proposition D.

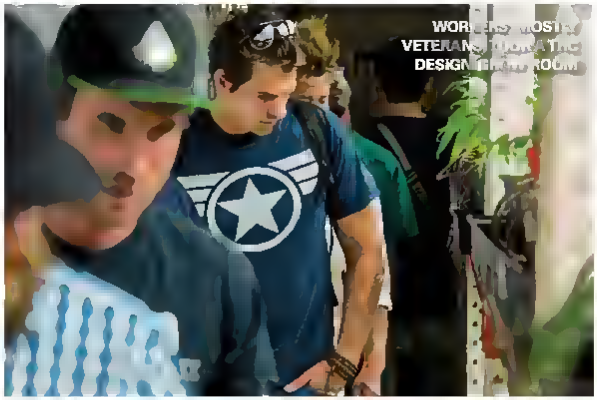
Officially implemented in 2014, Prop. D bans all cannabis activity within the city of Los Angeles with the exception of select businesses granted "limited immunity." But the ordinance doesn't necessarily keep these "privileged" businesses safe from being shut down—even if they're Prop. D compliant. Rather, it just gives them an affirmative defense in case that happens. Also, the ordinance doesn't give express authority to distribute or cultivate cannabis in the city; Prop. D merely says the city won't prosecute those shops. So, in essence, Prop. D doesn't actually license medical marijuana at all.

But in order for a dispensary (and its cultivation site, if it has one) to qualify for Prop. D's immunity, it must have opened prior to Nov. 13, 2007, and provide evidence

of tax certificates from the city. Businesses were also required to register with the city clerk before that date. Doing this qualified them for the city's interim control ordinance (ICO), which semi-regulated the dispensaries before the implementation of Prop. D. Those pre-ICO businesses were then faced with overcoming another set of regulatory hurdles, such as proper zoning, another mandatory registration deadline and obtaining more tax certifications, all while proving their business remained in continuous operation.

Because Prop. D failed to define how the city should enforce dispensaries, it reinforced a massive and successful black market in L.A. But what's baffling is that no official list exists of who the Prop. D businesses are or where they're located. At one point, the city released a list called the "134 List," according to *Attorney At Law Magazine*, but then it quickly retracted and denied any responsibility for it.

"The limited-immunity construct has created mass confusion," wrote Virgil Grant, president and co-founder of the Southern California Coalition (SCC), a cannabis-industry trade organization, in a letter to Niall Huffman, the city's planning assistant. "The city can't designate who is eligible for limited immunity without having the excluded entities sue, which is exactly what happened in 2013 when the city attorney's office posted a list of dispensaries. ... In the absence of any guidance, such as a list of licensees, law enforcement had to 'guess' who was in compliance and who wasn't."


COURTESY THC DESIGN

Late last February, the city revealed a draft of Prop. M, which would replace Prop. D. The new ordinance is far more inclusive, offering full licensure of adult-use cannabis retail, cultivation, manufacturing, testing and distribution businesses within L.A. On March 6, 2017, a whopping 80.4 percent of city voters passed Prop. M. Although the new law would supposedly allow for hundreds of dispensaries and cultivation, distribution and testing operations to receive licenses, only the already-licensed Prop. D dispensaries will be able to operate until the state issues new permits.

Considering the city doesn't know who is or isn't a Prop. D dispensary, excluding businesses in such a way forces them to shut down and lose hundreds and thousands of dollars, which could be a catalyst for an industry-wide revolt. Dispensaries rely on cultivators and manufacturers to supply their stores, and if you shut down the supply side of the cannabis industry, those Prop. D stores will have no product to sell. The black market would continue to flourish, and L.A. would miss out on an estimated $50 million in annual tax revenue.

The sense of panic in the L.A. cannabis market was obvious on Sept. 25, when hundreds of people rallied on City Hall's steps just before a council meeting. Every seat in the room was filled, as anxious business owners, employees and patients gathered to show their support.

"I strongly hope the city's going to do what they've said they're going to do, and that's protect us," said Ryan Jennemann, one of the owners and cultivators of L.A.-based cannabis company THC Design who is on SCC's board of directors. THC Design employs dozens of workers and consists of several massive, multiroom grows, in which cannabis grows downstairs and is dried and trimmed upstairs, then delivered to the local dispensaries.

According to Jennemann, L.A. City Council President Herb Wesson has said his intentions were to create an ordinance that works and will find a way to make sure businesses are protected. "Behind the scenes, we've heard that [the city] is doing everything they can because the last thing they want is product flooding in from other cities," Jennemann said. "They want to keep the product here and keep the tax revenue in their city."

THC Design is one of the hundreds of businesses that would be required to shut down if the verbiage in the ordinance isn't fixed. "We worked very closely with [the city] on Prop. M," Jennemann said. "It passed by 80 percent and gives the city the tools to regulate and enforce upon the industry. It's time to fix what's broken in the city of L.A. For them to not give us a pathway to be operational would be absurd."

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fri/10/13

[CULTURAL EVENTS]

NARUTO IS HERE!

OC Japan Fair

The annual OC Japan Fair once again brings to our county the exciting cultural flavors, traditions and music of this illustrious country. This year's theme takes on the skills of Japan and appropriately exhibits Japanese technology and innovative advancements in various fields, from shower toilets to robots to virtual reality with the Innovation Zone. Also expect to see vendors presenting hobby goods, stage performances and martial arts demos, as well as some of your favorite Japanese dishes and sweets from local fusion restaurants. There's also an Anime Zone featuring a cosplay show! This is probably the next best thing to jumping on a 12-hour flight to Osaka.

OC Japan Fair at OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500, www.oc-japanfair.com. 5 p.m.; also Sat.-Sun. $7-$8. —AIMEE MURILLO

[THEATER]

Life Is a Cabaret

Teatro Martini

As one of the more adult-appropriate forms of dinner entertainment in Buena Park, there's no shortage of class and fine-dining style within every experience at *Teatro Martini*. Featuring a five-course meal accompanied by your choice of cocktails, it has a little bit of something for everyone: adult cabaret, magic, comedy and Cirque du Soleil-level aerialist entertainment. Before dinner time, enjoy the preshow cocktail hour; you're then led through the evening's events by hostess Madame Gretta and her troupe of dancing girls. Formal attire is encouraged to help you look and feel part of the grandeur and spectacle of this European-style variety show.

Teatro Martini, 7600 Beach Blvd., Buena Park, (844) 249-7865, www.teatromartini.com. 8 p.m. $59.95. 18+. —AIMEE MURILLO

MORE » ONLINE
OCWEEKLY.COM

sat/10/14

[CONCERT]

ONE LAST TIME!

Brian Wilson

For the better part of the past year and a half, Brian Wilson has taken the Beach Boys' seminal *Pet Sounds* on the road in celebration of its 50th anniversary. The response has been overwhelming enough that Wilson is wrapping up a nearly 180-date run across the world with a gig close to home. Joined by original band member Al Jardine, vocalist Blondie Chaplin and his longtime touring band, Wilson has rolled back the years by playing the album in full, along with a mix of hits and rarities. Though he's not as sharp as he once was, at the age of 75, Wilson isn't slowing down just yet. He may be retiring *Pet Sounds*, but he's set to begin work on a new album, which is a lot more than what Mike Love is doing.

Brian Wilson at Pacific Amphitheatre, 100 Fair Dr., Costa Mesa, (714) 708-1500, www.pacamp.com. 8 p.m. $39.50-$135. —DANIEL KOHN

[SPORTS]

Down In the Dirt

Moto Beach Classic

You won't have to wait until January for the next motocross season to start when today's Moto Beach Classic hits the sand. This all-day event encompasses multiple sports competitions in one day—surfing, skating and motorcycle racing—followed by celebratory concert performances by Lit, Unwritten Law, Wargirl and Black Uhuru. Organized by Long Beach moto brand Roland Sands Design, tons of dirt will be trucked over to the beach parking lot to build the perfect conditions for drag racing, closing out the Super Hooligan National Championship series. Beyond sports, look for a vendor market, art galleries, demo rides and a custom motorcycle show.

MORE » ONLINE
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Moto Beach Classic at Sealegs Live, Bolsa Chica State Beach, 17851 Pacific Coast Hwy., Huntington Beach, www.motobeachclassic.frontgatetickets.com. 11 a.m. $29-$199. —AIMEE MURILLO

sun/10/15

[FILM]

Moving Right Along

The Muppet Movie

Fans of all ages still love the Muppets, whether it's the '70s variety-show incarnation or the 2011 big-screen flick starring Jason Segel. Today, celebrate your Muppets love with a screening of 1979's *The Muppet Movie*. As zany and hilarious as you remember it, this classic stands the test of time, as Kermit, Fonzie, Gonzo, Miss Piggy and the gang cross the country to make it big in Hollywood. Audiences can sing, yell out famous lines and expect loads of surprises, including bubbles, confetti and streamers bursting into the crowd—and characters will even pop out of the screen. It's a *Rocky Horror Picture Show*-esque live experience, except instead of doing the "Time Warp," you'll be singing about the "Rainbow Connection."

The Muppet Movie at Samueli Theater, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 1 & 4:30 p.m. Free with purchase of goodie bag. —AIMEE MURILLO

[THEATER]

Creatures of the Night

Dracula

'Tis the season for ghosts and ghouls, and there are none so infamous as Bram Stoker's *Dracula*! Everyone's favorite vampire will once again rise from the grave for the Long Beach Playhouse's presentation of Hamilton Deane and John Balderston's classic adaptation of Stoker's novel. James Rice directs Stephen Alan Carver (Dracula), Geraldine Fuentes (Van Helsing), Christian Skinner (Jonathan Harker) and Deva Marie Gregory (Lucy). Come and experience the mystery of London's strange new tenant from Transylvania, whose arrival has brought with it death and madness.

Dracula at Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014; www.lbplayhouse.org. 2 p.m. Through Oct. 21. $20-$24. —SCOTT FEINBLATT

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mon/10/16

[CONCERT]

Golden Girl

Carla Morrison

Mexican indie pop singer Carla Morrison is certified gold in Mexico. Her critically acclaimed *Dejenme Llorar* won numerous Latin Grammys for its soulful musical vision, and Morrison is seen as a strong force among her singer/songwriting contemporaries, including Julieta Venegas and Natalia Lafourcade. The Tecate-born singer has kept busy in numerous side projects such as the launch of her Pan Dulce Productions, which supports other young talents on the rise.

Carla Morrison at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com. 8 p.m. $35 —AIMEE MURILLO

tue/10/17

[LECTURE]

Haunted History

'Exploration of Ghosts, Spirits From Greco-Roman Era to Present'

Leave it to Goth retailer Ipso Facto to host some of the most interesting themed events to celebrate this spooky month. Learn about all the various types of ghosts, apparitions and other paranormal activity to occur throughout recorded history since the Greco-Roman Era, as presented by anthropological authority Dr. James Rietveld. With a scientific lens, there's less of a chance you'll get spooked learning about these haunting phenomenon—but bring a friend just in case!

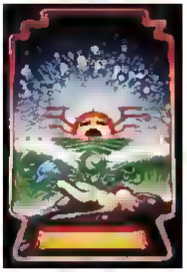
"Exploration of Ghosts, Spirits From Greco-Roman Era to Present" at Ipso Facto, 517 N. Harbor Blvd., Fullerton, (714) 525-7865, www.ipso-facto.com. 8 p.m. Free —AIMEE MURILLO

wed/10/18

[ART]

Surf Art Bros

'Making Waves'



Chapman University's Hilbert Museum of California Art starts its season with an impressive five separate collections, including a Disney collection and an illustration collection. But what we're down to see the most is "Making Waves: Rick Griffin, John Severson and California Surf Art." If you're a fan of those trippy, face-melting '60s psych posters, then you know Griffin's work—and maybe you're already familiar with his surfing-eyeball imagery. John Severson, on the other hand, was a hall-of-fame surfer and had a knack for painting beautifully swirling blue and green waves-capes. Curated by Gordon McClelland, a good friend of both late artists, this show is a good mix of their two styles.

"Making Waves: A Tribute to Rick Griffin, John Severson and California Surf Art" at Hilbert Museum, 167 N. Atchison St., Orange, (714) 516-5880; www.hilbertmuseum.org. 11 a.m. Through April 2018. Free —ERIN DEWITT

[FILM]

They're Creeping Up On You!

Creepshow

If Halloween is a month-long holiday for you—or a lifestyle, like it is for those of us with the blackest of hearts—then you're probably pretty stoked to see all of the classic horror movies appearing in theaters right around now. If you don't already have every night filled with the spookiest of festivities, you should be partaking in the Frida Cinema's Stephen King Month, which continues this week with *Creepshow*. Filled with five spooky vignettes told in a '50s E.C. Comics format, it's George A. Romero's best non-zombie film (except for the "Father's Day" and "Something to Tide You Over" segments) and suitably creepy, indeed (especially the final one, which still has us reaching for the bug spray). Not a bad way to honor the late horror-movie maestro.

Creepshow at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, www.thefridacinema.org. 7:30 p.m., also Thurs., Oct. 19. $7–$10. —JOSH CHESLER

thu/10/19

[CONCERT]

Unforgettable!

Too Marvelous for Words

Nat King Cole first came to national prominence as a jazz pianist; he then parlayed his fame into a singing and television career, becoming the first African-American to host a national variety show. Multitalented actor and singer Keith David's show, Too Marvelous for Words: A Celebration of Nat King Cole, gives life to the jazzman's most famous songs, interspersed with historical antidotes, trivia and stellar performances any fan of Cole wouldn't want to miss.

Too Marvelous for Words: A Celebration of Nat King Cole at Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646, www.thebarclay.org. 8 p.m. $35–$100. —HEATHER MCCOY

[MOTORCYCLES]

ON THE ROAD

Babes Ridr Out

Mret Up & Ridr

Inspired by a chance conversation between organizers at the titanic Born Free motorcycle event in 2013, Babes Ride Out has become something of an international institution. It's a strictly women-only motorcycle ride/party/desert campout that grows each year, and the fifth event is set for the best turnout yet, according to organizers. (The only dudes involved work the campsite.) This meet-up and ride out from the OC Triumph emporium offers the perfect start to the weekend, including plenty of drive time on the exhilarating Ortega Highway—give a nod to the Lookout Roadhouse as you pass by—then blasting past the Cabazon dinosaurs on the way to and through Joshua Tree. Show up with a full tank, and be ready to roll.

Babes Ride Out Meet Up & Ride at Triumph Newport Beach, 1601 Newport Blvd., Costa Mesa; www.babesrideout.com. Meet up, 10 a.m., ride, 11 a.m. Free; campout tickets, $45–$150. 21+ —CHRIS ZIEGLER

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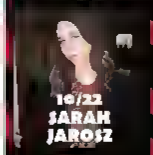

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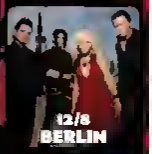

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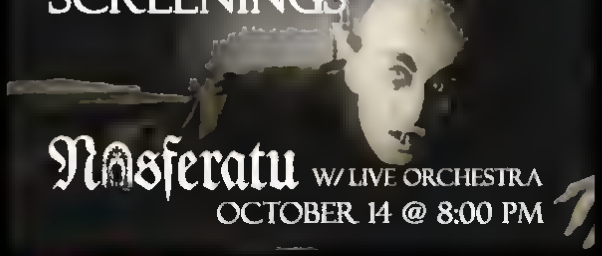

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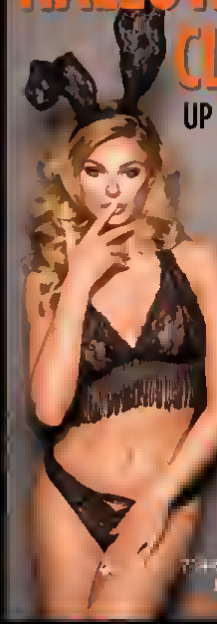

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OCWEEKLY HALLOWEEN GUIDE

A Steamed Ham Above

The Cut defies expectations that it's just another contemporary burger joint

BY EDWIN GOEI

I didn't pay much attention to the Cut when it was just a food truck. As with so many luxe *loncheras* before it, the Cut did burgers, and I was tired of burgers. To me, it sounded like more of the same. Sure, it employed the right buzzwords. "free-range," "hormone- and antibiotic-free meat," and "hand-crafted"—whatever the hell that means nowadays. Then I glanced at its menu and saw tater tots. Great, I thought, more tater tots—how original.

So when word got out that the Cut, as with so many luxe *loncheras* before it, was becoming a brick-and-mortar, I shrugged. Moreover, it was taking over the space vacated by Smashburger in Irvine, another joint whose demise I did not lament.

But one day, I was in the area and saw what the new place looked like. I noticed where there used to be a window was now a fenced-in outdoor patio that spilled onto the sidewalk. With it, the Cut had managed to do two admirable things: It claimed more space for itself from its landlord than its predecessor did, and it allowed passersby such as me to get an unobstructed view of the new layout and bar.

Gone was Smashburger's dated Johnny Rockets-cum-Red Robin interior. Instead, the dining room is now classy and contemporary. If I didn't know it served burgers and fries, I would have assumed the Cut was a stylish new gastropub. In any case, it was enough to convince me to try it. Besides that, I happened to be there early enough to take advantage of the happy hour specials, which, I admit, was the more compelling reason.

My first taste of the Cut's food was mediocre. There was a serviceable if unremarkable mac and cheese served in a cast-iron skillet with a crispy, crumbed top. And though I didn't dislike the honey-Sriracha wings, it also didn't taste any better than those I've had at Buffalo Wild Wings, which is a very low bar indeed. And though the fries were obviously made from scratch—here sprinkled with a bacon-fat garlic confit and hits of rosemary that filled the air with an intoxicating aroma—they lacked the crispiness of the frozen fast-food fries to which I unfortunately have become accustomed and for which I have developed a fondness.

Finally, I tried the happy hour cheeseburger. This, I said to myself, would determine whether I come back to try the others. And, dear reader, I'm glad to report it was as good as I've ever had. As Ron Swanson proved, ground beef, when cooked well and seasoned confidently with nothing but salt, can do no wrong inside a bun. And this was the benchmark by which to measure other cheeseburgers, a thick, juicy, hand-packed, well-seared but not overcooked slab of chopped steak, simply tucked into an oversized dinner roll. It was almost Zen.

BRIAN FEINZIMER

I would return to the Cut not just once, but three more times. And each time I did, I ate burgers that were progressively better than the last. The Colombian—with smoked mozzarella, roasted bananas and a cilantro chimichurri—balanced flavors and textures I never thought would work together, let alone in harmony. And it was then that I realized why the bun's ultra-dense stock worked better here than, say, one from a fluffier, sponge-like dough such as In-N-Out's. Those buns, I determined, would completely dissolve into a sopping-wet mess if applied here.

That moment was also when I had to admit I was wrong about the Cut. It wasn't—pardon the pun—cut from the same cloth. This wasn't another Burger Boss or the Counter, where toppings are free-for-all and the combinations endless. This was a real gourmet-burger restaurant akin to LA's Father's Office. And like it, the Cut has the confidence in its chosen flavor profiles to put this disclaimer on the menu: "We will do our best to accommodate any dietary restrictions, but we strongly encourage you to enjoy what we've created for you without modifications."

On my third trip, I tried what I can say is the best burger I've had in recent memory: the Truffle & Brie. In applying its black truffle aioli, melting Brie, pickled red onions and drizzle of honey, the Cut has managed to figure out how to amp up the savory and the sweet while still highlighting the decadence of its beef.

There are also noteworthy dishes here for those who don't or can't eat red meat. The TBD Cutlet is the chicken sandwich I wished Chik-fil-A could make, the crispy pork sandwich oozes butter and sin, and the hummus is as surprisingly spicy as it is addictive. And yes, I ordered the tater tots. No, not just once, but all three times. How very original of me.

THE CUT

3831 Alton Pkwy., Irvine, (949) 386-8547, thecutbch.com. Open Sun.-Thurs., 11 a.m.-9 p.m., Fri.-Sat., 11 a.m.-9 p.m. Meal for two, $20-$40, food only. Beer, soju and sake cocktails, and wine.

HOLE IN THE WALL
» GUSTAVO ARELLANO

Udon Utopia

MEIJI SEIMEN
1113 Baker St., Ste. E, Costa Mesa, (714) 545-5175

Meiji Seimen has so many styles of udon I've caught waiters staring at the wall during down times, trying to memorize all the specials. There are 12 on the menu, all of them classics: zaru (chilled noodles that you dip in a tangy sauce), kake (udon in a delicious dashi broth) and a fried chicken curry udon whose unctuousness keeps the soup scalding a good 20 minutes after you gamely tried to cool it down but whose sweetness is worth the burn. There's also the monthly special udon, available only during dinner and currently a mushroom one. And then there are the udons advertised on fliers pinned to the wall, usually accompanied by *kawaii* cartoons that have some relationship to the specials they're pushing: the duck-and-green onion udon, for instance, has an illustration of the bird holding the vegetable à la Farfetch'd from *Pokémon*. Like the Pokémon, it's not the best, but it's charming.

Meiji is one of the few restaurants in Orange County that specializes in udon, a noodle that'll never get the cult following of ramen because it's rubbery and gut-sticking when made bad and too many spots buy them premade. Thankfully, this 4-year-old dive makes the noodles every day (along with soba, the other underrated Japanese noodle). Its lunchtime crowd is inevitably immigrant because what it ultimately serves is Japanese comfort food. Daily specials come and go and are better suited for an izakaya—charred octopus one day, pickled burdock root the other, and the notoriously smelly natto (fermented soy beans) a constant. But the place ain't impenetrable to non-Japanese. It sells fried pork and chicken bowls, along with the Japanese version of poke, all are simple, filling and cheap.

Lunch is when I usually visit, but dinner is when Meiji really pops, thanks to happy hour specials and Japanese businessmen and students unwinding after a long day. The chairs outside hint at how busy things can get, so call ahead. And when you sit down and you're asked what you want, just point at something at the wall—it's all good!

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CYNTHIA REBOLLEDO

No More Hour-Long Wait!

Dim sum at Mint Leaf

My Thuan is your standard Vietnamese supermarket, complete with an open seafood market, produce, Asian snacks and staples. And all the way in the corner is an excellent dim sum restaurant called Mint Leaf. It's more of a to-go place, though there are some tables and bar seats off to the side for dining in.

This spot offers a quick-service dim sum fix at an affordable price—be prepared to order way too much food. Stick with the classics: chewy shu mai, char siu bao (fluffy steamed barbecue pork buns), cheong fun (slippery rice-noodle rolls), crispy fried-shrimp balls and creamy egg-custard tarts. With dim sum served all day, you'll never have to wait an hour in line at some overpriced banquet hall ever again.

MINT LEAF
Inside My Thuan Supermarket, 8900 Westminster Blvd., Westminster, (714) 707-7823, www.mintleafoc.com.

EatThisNow

» CYNTHIA REBOLLEDO

DrinkOfTheWeek

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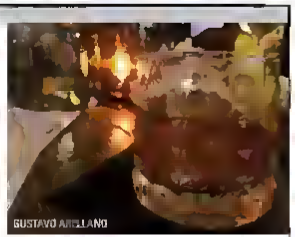
The Answer at Farmhouse at Roger's Gardens



GUSTAVO ARELLANO

Another year, another set of winners at the Golden Foodies Awards. And Rich Mead's spectacular Farmhouse at Roger's Gardens walked away with two trophies: one expected, one not. It wasn't a big surprise that Mead won for Chef of the Year, as the man knows his way around vegetables the way Bach worked a harpsichord. But in a bit of an upset, Farmhouse also took top prize for Best Cocktails in Orange County.

Don't get me wrong. The cocktails here are strong, inventive and reasonably priced for its ZIP code. But Farmhouse doesn't get mentioned in the same breath as the 320 Mains, Orbicas and Mercados of the world. That'll hopefully change with this Golden Foodies victory, and it will *definitely* happen if any classy wimps try the Answer.

THE DRINK

It's a bittersweet dream: benedictine, chartreuse, sweet vermouth and rye—a bold counter to Mead's delicate yet-hearty creations. But it's also a perfect way to enjoy Farmhouse's views, as well as fend off the coming cold: strong, a tad bit syrupy, but multilayered and generous in its portion. Congrats to Mead and his team! All other OC cocktail programs #respect the legend.

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SARAH BENNETT

Vegan Iran

Find Persian polos and mock-meat kebabs at Viva Falafel

LongBeachLunch
» SARAH BENNETT

It took more than a few bites of my chicken kebab at Viva Falafel for me to realize that perhaps there was no actual chicken there even though the turmeric-sprinkled hunks had the fleshy texture of white breast meat.

I had very clearly witnessed a man in a black chef's cap emerge from the prep room in the back with my dish's main marinated protein affixed to a flat stainless-steel skewer, which he threw atop a flaming grill in an open kitchen adjacent to the dining area and flipped several times before de-skewering it atop a bed of pillowy Persian rice. But something was definitely off. The mouthfeel was a little too light to be chicken, the product melted on the tongue too easily, without much need for chewing.

Finally, I glanced back at the menu that hangs above the fast-food-like counter at this 2-month-old restaurant, scanning for quotation marks around the words *chicken* or *beef* that would alert carnivores such as myself that no animals were harmed in the making of these meals. Along the top of the fluorescent-green sign, in black letters, it read, "Organic & Vegan"—the only indicator this Middle Eastern food experiment gives about its animal-free ethos.

The former Belmont Burgers location has been given a colorful update, with purple, orange and green walls and Mayan wood carvings. The look fits in with the crowded Grain Cafe across the street. And their missions are the same. Viva Falafel is a Mediterranean take on the creative organic, vegan cuisine that made the Oaxacan-owned Grain Cafe so popular.

Here, though, instead of macrobiotic-leaning *abuelitas*, there must be a vegan Persian *maman* in the kitchen because Viva Falafel's greatest contribution is not its mock meats (the wheat-and-soy substitute that serves as kebab chicken and beef can also be found on the Grain Cafe menu), but its polos, herb-studded Iranian pilafs filled with everything from lima beans to barberries.

Every kebab plate comes with a side of blistered vegetables, a scoop of chunky fattoush salad, and your choice of four different kinds of these polos, some of which have been retooled to eliminate any meat or dairy products. A sweet zereshk polo skips the thick Greek yogurt. The traditionally beef-laden lubia polo doesn't touch the meat stock, but keeps its savory flavor by loading up on the tomatoes and green beans that have always set it apart. Two polos—the herby baghab rice (with dill and lima beans) and adas polo (raisins and dates)—are already made vegan.

For all the impressive mock meat and Persian rices at Viva Falafel, the one thing that falls short is its namesake dish, which can't come close to beating HipPea's perfectly crisp chickpea balls (or its steamed pita bread supplier). One perk to the falafel, though. It's guaranteed not to confuse kebab-ordering meat-eaters, many of whom leave the restaurant without bothering to read the menu-board disclaimer.

VIVA FALAFEL
4400 E. Fourth St., Long Beach, (562)588-9292, vivafalafelonline.co

Go Western, Young Man

The Museum of Western Film History is the best excuse to visit Lone Pine

BY MATT COKER

As you have zoomed along Highway 395 on the way to Mammoth Mountain Ski Area or the fish-stocked lakes that surround the Central California resort, you may have noticed that the hills between the towns of Lone Pine and Bishop look awfully familiar.

That's completely understandable if you are a movie-lover.

One such movie-lover, Jim Rogers, was so taken by the Owens Valley of Inyo County—which served as settings in numerous feature films, television shows and documentaries—that he and his wife lent their financial support to the opening of the Beverly and Jim Rogers Lone Pine Film History Museum in 2006.

As the museum's collection of documents, memorabilia and other cultural material grew in the years that followed—it's now among the largest of its kind in the country—the building and its infrastructure were expanded, prompting the museum board in 2015 to rename the more diverse facility the Museum of Western Film History.

Newspaper reports on the 1919 filming of the silent western *The Round-up*, which starred Fatty Arbuckle and is the first known film shot entirely on location in Lone Pine, indicate that movie crews had been in town in the years before that.

The same Alabama Hills are off in the distance behind Charlton Heston as he rides his brown horse during a cattle drive in *Will Penny* (1968) as well as Clint Eastwood as he hides behind rocks with his trusty C96 "Bronnhandle" Mauser semi-automatic pistol in *Joe Kidd* (1972). They don't make as many westerns as they used to, but the same area did make its way into a relatively recent one, *Django Unchained* (2012).

During the heyday of the television westerns in the 1950s and '60s, *Bonanza*, *The Lone Ranger*, *Hopalong Cassidy*, *The Gene Autry Show*, *Annie Oakley* and, probably my favorite, *Have Gun Will Travel* all shot scenes in the valley.

Locals call the area most called upon by Hollywood "the Buttermilks" because it is at the end of Buttermilk Road. It has served as the backdrop in not only western movies and TV shows, but also productions of other genres, especially science-fiction, including *Star Trek V*, *Star Trek: Generations* and *Deep Space 9*. Hit films such as *Gladiator*, *Tremors* and *Iron Man* also relied on local settings. The Alabama Hills area has stood in for Iraq, India, China, Afghanistan, the Gaza Strip, the Himalayas and, in two Tarzan pictures, Africa.

Seeing as how I drove through a lot of nowhere to get to this Hollywood-away-from-Hollywood, I expected the worst walking into the Lone Pine museum, but I was immediately blown away by the breadth of the collection, the deep thought that went into the displays and the option to self-guide my way through or hit up a helpful volunteer.

One informed me *Where the Real West Becomes the Reel West* was about to start rolling in the screening room. So, after a quick trip to the lon—give me and my bladder a break, we'd been on the road for five hours—I took in the short film overview on the area's significance to movie makers. I am glad I did because it made viewing the exhibits much more enriching.

You'll find worn costumes, signed cowboy hats and old-timey filmmaking gear. I learned a thing or three I did not know from the displays dedicated to Tom Mix, Roy Rogers, Hopalong Cassidy, the Lone Ranger and a couple of cowpokes with Orange County ties: former California Angels owner, the late Gene Autry and former Newport Beach man about town, the late John Wayne. Did you know "Duke" consciously developed his distinctive (and often mocked) posture in his first starring western, 1930's *The Big Trail*, and maintained it for his next 200-plus pictures?

The list of stars who have worked in the area includes Bing Crosby, Humphrey Bogart, Barbara Stanwyck, Jeff Bridges, Spencer Tracy, Cary Grant, Gregory Peck, Randolph Scott, Audie Murphy, Robert Downey Jr., Kevin Bacon and Jamie Foxx. The director roll is equally impressive, with William Wyler, William Wellman, John Ford, George Stevens, Jon Favreau and Quentin Tarantino, just to name a few.

A gift shop just to the right of the entrance when facing it is filled with caps, DVDs, knickknacks, John Wayne Cancer Foundation T-shirts and especially books, most of which are about moviemaking in the area and some of which were actually commissioned by the museum's publishing arm.

From the museum, you can also pick up marching/driving orders for Owens Valley hikes/rides to the actual film-shooting locations of yesteryear.

Of the Big Three Little Towns of Inyo County along the 395 (Bishop, Big Pine and Lone Pine), the latter is the most charming. Long a starting point for those heading up to Mount Whitney, the highest peak in the contiguous United States, Lone Pine has a cute downtown filled with shops and eateries. (Shame on me for having pigged out at Erick Schat's Bakery in Bishop.)

PHOTOS BY MATT COKER

The little town surrounding the museum also gets in on the film act every Columbus Day weekend. The most recent Lone Pine Film Festival was held Oct. 5-7 in the local high school auditorium. During those days, horses and re-enactors of the Duke and Hopalong fill the streets. Giddy-up!

MCOKER@OCWEEKLY.COM

THE MUSEUM OF WESTERN FILM HISTORY

701 S. Main St., Lone Pine, (760) 876 9909, www.lonepinefilmhistorymuseum.org. Open Mon.-Sat., 10 a.m.-6 p.m., Sun., 10 a.m.-4 p.m. through Oct. 31, open daily, 10 a.m.-6 p.m. Nov. 1-April 30. Donation, $5, museum members, enlisted military and children under 12, free. Pets on leashes are allowed.

Don't Go In the Lake

BY MATT COKER

The Book of Life. The 2014 animated comedy is about Mexican childhood friends both wanting to marry their mutual *amiga*, but the love triangle is even more complicated by battling husband-and-wife deities. *Our Lady of Guadalupe, 900 W. La Habra Blvd., La Habra, (562) 383-4200. Fri., activities, 6 p.m., screening, dusk. Free*

OC Film Fiesta. The festival of films, fun and food comes to a close this weekend. *Times and locations vary; www.ocfilmfiesta.org*

One Mind* and *A Thousand Mothers. Cinema Orange, the Orange County Museum of Art-Newport Beach Film Festival collaboration, presents a rare double feature. *Orange County Museum of Art, 850 San Clemente Dr., Newport Beach, (949) 759-1122. Fri., 7 p.m. Free.*

Friday the 13th. Is there a more appropriate movie for Friday the 13th than *Friday the 13th*? *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Fri., 8 p.m. $7-$10; Art Theatre, 2025 E. Fourth St., Long Beach, (562) 436-5435. Fri., 11 p.m. $6.50-$11.50.*

***Die Zauberflöte* (*The Magic Flute*).** Opera companies in London and New York present productions in the original German of the Mozart classic that debuted in Stockholm on Sept. 30, 1791. *The Met: Live in HD at various theaters; www.fathomevents.com. Live, Sat. 9:55 a.m., encore, Wed., 1 & 6:30 p.m. $16-$24. The Royal Opera House at Regency Directors Cut Cinema at Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446, and Regency South Coast Village, 1561 Sunflower Ave., Santa Ana, (714) 557-5701. Live, Sun., 12:55 p.m., encore, Tues., 7 p.m. $17.*

Patti Cake$. A coming-of-age story straight out of Jersey. *Art Theatre, (562) 436-5435. Sat. Sun., 11 a.m. $8.50-$11.50.*

Healing, Miracles, Mysteries & John of God. Learn about "the most extraordinary healer of our times." *Long Beach Senior Arts Colony, 200 E. Anaheim St., Long Beach, (562) 452-9705. Sat., 1:30 p.m. Free*

Nosferatu. F.W. Murnau's silent masterpiece. *Sunnyside Cemetery, 1095 E. Willow St., Long Beach, thefridacinema.org. Sat., 8 p.m. $15. Parking is extremely limited, so you are advised to arrive early.*

Resident Evil. Nostalgic Nebula presents a 15th-anniversary screening of Paul W.S. Anderson's thriller. *The Frida Cinema, rs15th.brownpapertickets.com. Sat., 8 p.m. $15.*

The Princess Bride. Excellent adventure movie from 1987. *Various theaters; www.fathomevents.com. Sun. & Wed., 2 & 7 p.m. $12.50.*

The Exorcist. It's the extended director's cut of William Friedkin's 1973 horror masterpiece. *The Frida Cinema, thefridacinema.org. Sun., 5:30 & 8 p.m. $7-$10.*

***Samurai Jack* Premiere Movie Event.** Dubbed in English and simulcast in theaters nationwide for one night only. *Various theaters; www.fathomevents.com. Mon., 7 p.m. $12.50.*

Out Run. Leaders of the world's only LGBT political party mobilize working-class transgender hairdressers and beauty queens to try to elect a trans woman to congress in the Philippines. *UC Irvine Humanities Gateway 1010, West Peltason and Campus drives, Irvine, (949) 824-6117. Tues., 6 p.m. Free.*

Ghostbusters. Ivan Reitman's 1984 original blockbuster. *Regency Directors Cut Cinema at Rancho Niguel, (949) 831-0446. Tues., 7 p.m. $5.*

The Heart of Man. It's the cinematic retelling of the parable of the prodigal son, juxtaposed with the interviews of real people struggling with the distractions from their faith and the shame that follows addiction. *Various theaters; www.fathomevents.com. Tues., 7 p.m. $13-$15.*

Aurora Borealis. This screening includes a discussion on the impacts of dementia on families. *Alzheimer's Orange County, 2515 McCabe Way, Irvine, (949) 757-3721. Wed., 1 p.m. Free*

White Fang. It's the story of the relationship that builds between a Yukon gold hunter and a mixed wolf dog rescued from a man who mistreated him. Teens are to read the book, catch the flick, then discuss it over provided snacks. *Fullerton Main Library, Teen Area, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Wed., 4 p.m. Free.*

Abbott and Costello Meet Frankenstein. Freight handlers find themselves caught in the middle of terror when the remains of Dracula and Frankenstein's monster arrive from Europe: the vampire and the creature awaken and escape and hot on their tails from London comes the Wolfman to try to catch them. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $5.*

Creepshow. Frida's Stephen King Month celebration continues with his anthology collaboration with the late, great George Romero. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., Oct. 18-19, 7:30 p.m. $7-$10.*

Seabiscuit. A businessman dealing with his son's death during the Great Depression, a jockey with a history of brutal injuries and a down-on-his luck trainer come together to turn an undersized and temperamental horse into a racing champion. *Fullerton Main Library, Osborne Auditorm, (714) 738-6327. Thurs., Oct. 19, 1 p.m. Free*

Children of Men. A screening of the thriller set in 2027, when women have become infertile and a former activist agrees to help transport a pregnant woman to a sanctuary at sea. *Christ Cathedral Academy, Freed Theater, 13280 Chapman Ave., Garden Grove, www.rcbo.org. Thurs., Oct. 19, 6:30 p.m. $5.*

Dolphin Tale. Charles Martin Smith's 2011 gem about a boy befriending a dolphin whose tail was lost in a crab trap (a.k.a. the story of my life). *Fullerton Main Library, Osborne Auditorm, (714) 738-6327. Thurs., Oct. 19, 6:30 p.m. Free*

Shalom Italia. Three Italian Jewish brothers set off on a journey through Tuscany in search of a cave where they hid as children to escape the Nazis. *Soka University, Pauling Hall 216, 1 University Dr., Aliso Viejo, (949) 480-4000. Thurs., Oct. 19, 7 p.m. Free*

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Faces (and Arms and Heads and Bodies) of Death

Beautiful photos of dead people at Begovich Gallery are stomach-churning but worth it

BY DAVE BARTON

You don't walk so much as float through curator Jacqueline Ann Bunge's exquisite, ethereal exhibition "The Dead: The Photography of Jack Burman." Time slows down inside the Nicholas & Lee Begovich Gallery, and the half an hour it should take to examine the 19 troubling, confrontational photographs of skeletons, mummies, anatomical specimens, and cadavers easily becomes an hour and a half.

Burman has taken these stunning, close-up reminders of mortality for more than a decade, publishing two books in the process, with a third in the works. The elaborate process of finding such unusual pieces to photograph, something not always understood by the people overseeing the specimens, involves international travel for the Canadian photographer, as well as negotiations in languages not his own. The images in the Begovich show are from Peru, Germany, the U.S., Egypt, Romania, Brazil and Italy, among other nations, and they're magnificent without exception.

The details, as vivid as they are, won't leave my memory: The gray fingernails of a puffy, severed arm in a display bottle marked "Acromegalia," the skin as pus yellow as the formaldehyde preserving it (*Romania #6*, 1995). Blackheads and blemishes mark the pores of the man in *USA #5*, 2003; his face alone is suspended in a bottle, as transparent, pearl-like bubbles cling to his chin and mouth or resting in the cracks of his half-open eyes. The redhaired head of a woman snuggles into a blackening piece of cheesecloth, as though she's sleeping, if you just ignore the wrinkling flesh of her eyelids, her receding lips, and the fact that she has no body (*Brazil #6*, 1999). Note the red paint flaking off the open coffin of the well-preserved corpse of a young soldier who died in 1879, chips of plaster drifting from the wall behind him to the floor beneath. His shroud has pulled back to reveal a full beard and head of hair, hats and other military paraphernalia resting on the lid (*Sicily #12*, 2006). There's substantial dignity to the woman's profile, despite her head being mounted on a pedestal, the preserved musculature in her dissected face and neck stained the same crimson as her boney cheek; a full head of luxurious, braided hair cascades down her neck (*Anatomical Preparation by Paolo Gorini, Italy, 19th century*).

Less gruesome, the skeleton images still pack an effective wallop. The mummy pictured in *Egyptian Head, 800 BC-200 AD* is still partially wrapped, its eyes blindfolded with bandages, its nostrils distended from brain removal and its mouth agape in a silent scream. The three images of Chachapoya mummies continue in that vein, each wrapped tightly in sitting positions, gripping ears or clawing at their eyes as if they're in agony.

NOT OBREGON'S HAND, ALAS

COURTESY BEGOVICH GALLERY

Disconcerting as that is, the opposite is on view in two opulent pictures of saints from Germany. *St. Alexander* and *St. Maximus*, both from the 18th century, are decorated in jewels and fine clothes made of gold and brocade. Resting on divans inside glass coffins, lying back as if dandies entertaining friends, their appearance is grandly majestic and more than a little ridiculous. Also from Germany, *Katatonie, c. 1800* is the skeleton of a catatonic man, sitting, gripping his knees to shoulders, head and back hunched over. The white and gray tones of the bones pop brightly against Burman's black background, giving us a more poignant version of Rodin's *Le Penseur*, this time in the figure of a sick man constricted by illness and trapped within an oppressive glass case, instead of just his own thoughts.

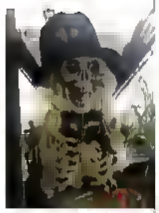
Burman's photography doesn't shy away from the brutal truths about our corruptible body, highlighting its disease, deformity and decay, but there's never a feeling that you're looking at something exploitive or voyeuristic. The work is always treated like art, each painterly in its way, with even defects in the print or processing—mostly streaks and swirls in the pitch-black of the backgrounds—reinforcing the suggestion of a paintbrush stroke. What makes the large-format prints different from a painting is that there is no distance between you and Burman's subject. The naked, startling beauty of the work begins the discussion, as the size of the pictures invites you to join in tête-a-tête with the dead and keep the conversation going. Each portrait's style, taste and respect speaks quietly to the fear and revulsion about decay, mutilation and our tenuous relationships with our bodies. Lit using (mostly) natural light, the deep, deep tenebrous blacks and luxuriant colors in skin, hair, muscle and organs makes this intensely visual experience an equally visceral one.

Burman shows us what we were, what we are, what we could be—and it's startling, even magical, in its intimacy. For those with ample curiosity and strong stomachs, it's an unforgettable experience.

"THE DEAD: THE PHOTOGRAPHY OF JACK BURMAN"
at Cal State Fullerton's Nicholas & Lee Begovich Gallery, 800 N. State College Blvd., Fullerton, (714) 278-2011, www.fullerton.edu/arts/art/begovichgallery. Open Mon.-Thurs. & Sat., noon-4 p.m. Through Dec. 7. Free, but you'll have to pay for parking.

TrendZilla
» AIMEE MURILLO

Fountain (Death) Valley



I'm not one to get excited over old Hollywood memorabilia, but when it's *horror*-movie memorabilia, I'm out the door in a heartbeat. Such was the case when I heard the prop head for the 1931 film *Frankenstein* was in the hands of Robert Thorn, a local tattooer, artist, horror enthusiast and drummer who owns the Fountain Valley-based retailer Funeral Classics.

As he tells me the head and a prop hand used by movie-makeup pioneer Jack Pierce have been in Thorn's family for generations, ever since his grandfather scooped them up at a Hollywood Hills yard sale decades ago. So for the Huntington Beach native who lives and breathes the spooky life, from his 1964 Cadillac Eureka hearse to his artwork, that love for horror cinema came naturally, if not embedded in his DNA. He loves the classics, from Universal's monster flicks to John Carpenter fare, and is inspired by the imagery and atmosphere.

Opening his store in 2013, Thorn incorporated that same spooky atmosphere as well as "the many aspects of death, all being positive." Coffin-shaped shelving units carry shirts, tanks and hoodies from his clothing brand, designed with his macabre art, in sizes and styles available for men, women and babies. The back room houses obscure horror-movie collectibles, autographed headshots of Cassandra Peterson (Elvira, Mistress of the Dark) and Butch Patrick as Eddie Munster, toys, novelty records, vinyl albums, VHS tapes, back issues of *Famous Monsters of Filmland*, and other coveitable items for horror fans of all ages.

Definitely make a stop to this Fountain (Death) Valley joint, but to see the Frankenstein prop head for yourself, you'll have to catch Thorn at one of his convention appearances.

Honoring his hero Pierce, any sale Thorn makes selling the props will go toward scholarship funds for low-income youths hoping to go to movie-makeup school. #Respect!

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Irvine's Illegal Intern

Legendary alt-Latin show returns to its radio roots at KUCI

BY GABRIEL SAN ROMÁN

GABRIEL SAN ROMÁN

From the bungalow of KUCI-FM 88.9, radio DJ Richard Estrada cues a playlist of songs on Wednesday morning that gives sleepy Irvine a Latin-alternative awakening. The veteran host behind *Illegal Intern Radio* opens his two-hour show with an innovative blend of Andean folk and electronica from Chilean musician Rodrigo Gallardo's collaboration with French-Ecuadorian electronic artist Nicola Cruz. Then comes the eclecticism of Los Angeles band La Santa Cecilia and their new rockabilly/*norteño* track "*México Americano*."

Wearing a faded Maceo Hernandez shirt—"the demon drummer of East LA"—Estrada mans the board at 6 a.m., introducing listeners to new music from Latin America and Latino bands jamming at a barrio near you. He laughingly trades text messages with Hernandez in between sets before announcing Aztlan Underground track "Blood On Your Hands." But the roots of *Illegal Intern Radio* stretch further back than the days of the activist rap/rock song first released in 1995.

Illegal Interns started during Spring Break in 1990, when Buena Vision Cable's general manager took a liking to Estrada and let him hop on the air with Flavio Morales, a friend and fellow intern at the public-access station. The first episodes came in the form of radio shows that aired over Buena Vision's community message board before live cameras turned them into a bona-fide television act. Morales' two brothers joined in on the fun, and soon their variety show was an important platform for the burgeoning Latin-alternative scene—before it even had a name.

The show featured up-and-coming bands such as Quetzal, live jam sessions, and interviews with established rock *en español* acts on tour—something that never dawned on local media outlets in Latino LA. Newspapers eventually caught on, with profiles on the show in the *Los Angeles Times* deeming it a Chicano "Wayne's World." *Illegal Interns* had its best stretch, though, at KJLA in 1995. The public-access station later turned into LATV, with a lineup of shows that attracted upstart Latino talent including current *Today in LA* traffic reporter Alysha del Valle and Anthony "Citric" Campos, who stars on TV Land's *Lopez* sitcom.

"Even behind the scenes, we had our hand in a lot of programming [at the station]," Estrada recalls. "It was a fun, special time."

Illegal Interns' run ended in 2001 when Morales became LATV's executive director. Estrada stopped working in alternative media and moved to Prescott, Arizona. But he grew tired of the Grand Canyon State, and being a single dad with a school-age son, he relocated to Irvine.

Orange County's slice of master-planned suburbia seemed an unlikely spot for an *Illegal Interns* revival. But even during the show's heyday, the East LA-bred Estrada was no stranger to OC, having recorded a Maldita Vecindad show at the Doll Hut in Anaheim for the program long ago. "We used to go to JC Fandango a lot," he recalls of the late, great Anaheim nightclub. Estrada wasn't even thinking about a radio show two summers ago when he heard a KUCI DJ put out a call for volunteers, he figured he could network with folks at the station. He responded, took a weeks-long training course, turned in a skim tape and ended up getting a slot on Wednesday mornings. "I wasn't even too sure if I wanted to use *Illegal Interns* as a name," Estrada says.

Morales had come up with the moniker to signify their media-intern antics in taking over the broadcast airwaves. The two friends talked it over and agreed the name kept the tradition alive. The only difference is that Estrada is now on his own.

The program got off to a rushed start in the summer of 2015 when confusion about its debut date got lost in communication. "The first day I had my show, I got a call right after 6 in the morning," Estrada recalls. A DJ phoned Estrada to tell him he was supposed to be on the air already. "I got my laptop, stack of CDs and rushed out of the house," he says. "I didn't have time to be scared and got through that first show à la *brava*."

Estrada has been on the radio in other ways before. He was recording a punk band in City Terrace in the late '90s, when Morales frantically tried to track him down. KROQ wanted the Illegal Interns on the "world famous" station for Cinco de Mayo. Back then, activists would petition the station to play Chicano rock bands such as Aztlan Underground, to no avail. "They put us on the air for that one day," Estrada says. "I remember the first song was from Control Machete. The phone lines lit up!"

After 117 shows with KUCI, Estrada looks for community events to plug on *Illegal Intern Radio* while scouring Bandcamp, Soundcloud and Spotify for new music. A member from LA cumbia band Buyepongo hooked the host up with the lead single from their upcoming album. "I feel like I don't even have enough time!" Estrada says. "There's a lot of new music out there."

The two hours Estrada claims on Wednesday mornings fly by. He plays a prerecorded interview with filmmaker Akira Boch to promote a recent Transpacific Musiclands concert at the Japanese American National Museum in downtown LA. It's hard for Estrada to get musicians up early for in-studio appearances, but he has netted on-location interviews with La Santa Cecilia, Las Cafeteras and Downtown Boys. Halfway through the show, Estrada cedes the mic to his former intern Josie Mendoza, a 24-year-old Santa Ana resident and UC Irvine student. Too young to remember *Illegal Interns* on TV, she cues up Latin-alternative songstress Carla Morrison's cover of Morrissey's "Let Me Kiss You" after reading a public-service announcement.

The public-access veteran feels his biggest rush after *Illegal Intern Radio*'s two hours are up. He begins musing about the playlists, community events, ticket giveaways and possible interviews for the following Wednesday morning. He's also thinking about ways the show can branch out of the bungalow studio on campus and into the community. "I've been wanting to throw showcases, so if I find the right spot, that'd be something I'd really like to do," Estrada says. He even hints at teaming up with Morales again next year in one form or another.

But for now, there's always his two hours of terrestrial radio that stretch beyond Irvine into Santa Ana, Costa Mesa, Newport Beach, Tustin and Orange. "It's therapeutic doing the program, more than anything else," he says. "I enjoy doing this weekly. It's close to home."

GSANROMAN@OCWEEKLY.COM

ILLEGAL INTERN RADIO
broadcasts via KUCI-FM 88.9
Every Wed., 6-8 a.m.

The Roots of the Riddim

The Expanders dig deep to deliver reggae covers

BY JESSICA LIPSKY

THE EXPANDERS' CURTIS STEVES

Roots reggae band the Expanders are always on the move. Following their third studio album, the aptly titled *Hustling Culture*, the L.A.-based group recently released a second volume of reggae covers called *Old Time Something Come Back Again Vol. 2*. With covers of songs from Burning Spear, the Ethiopians, the Itals and more, they're inspiring a new generation of reggae fans to dig deep.

"We picked pretty obscure songs because there's so much great music that came out of Jamaica in the early '70s that not a lot of people besides nerdy record collectors know. And we wanted to showcase that," says front man/rhythm guitarist Devin Morrison. "For a lot of people, it's almost like they are Expanders originals because they haven't heard them before."

The five-piece have an affection for Jamaican vocal groups, and the 14-track album is a pitch-perfect, beachy, California take on conscious roots music that's heavy on organ and three-part harmonies. The band effortlessly switch from wistful love songs such as the Ethiopians' "Life Is a Funny Thing" to political tunes including Ghetto Connection's "Strugglers' Time" from 1979.

"Lyrically, many of these songs were being written in the ghettos of Kingston, Jamaica, by people who were going through the heartbreak of poverty, the legacy of slavery and colonialism, and the lingering effects," Morrison says, adding that there is a timelessness to the genre. "People don't like to talk about what's going on today; it's a universal thing. These things just never stop."

Unlike the first volume of covers released in 2012, which featured songs the band had been playing live for years, this release will be entirely new to the Expanders' audience. But they are much more than a cover band, as many of the members are involved in other projects and are avid crate diggers who came up through Southern California's ska and reggae scene. "We were lucky to be exposed to so much old-school music, and it rubbed off on us," Morrison says.

He and Joho Butcher started the Expanders in high school, emulating some of their favorite reggae groups without any real plans to take the band out of their practice space. While many local roots reggae outfits play in a reggae-rock style, the Expanders took a decidedly different route. "Some of our favorite groups were harmony groups like the Ethiopians, the Gladiators, the Wailers ... But when John and I started singing together, neither of us were good lead singers. So we figured out if we just sing harmonies, the whole will be greater than the sum of its parts," Morrison says of the band's old-school sound. "We were lucky enough that, coincidentally, I have a high midrange and John has a low midrange."

The Expanders would also serve as the backing band for a handful of Jamaican artists who would come through Los Angeles, including the Maytones and Ethiopians singer/songwriter Leonard Dillon. Their first backing gig, however, was for legendary rocksteady and reggae singer Alton Ellis in 2006. "He gave us a lot of confidence, we really studied for that gig and wanted to do a good job, and he was really appreciative that we knew his music," Morrison remembers. "He said, 'Well, you know it's a dream come true for me because when I was a teenager recording this music in the '60s, it was our dream that kids in America would be listening to it. To meet you young kids who know my music so well is exactly what we were going for 40 years ago.' I think we as a band owe a lot to Alton Ellis."

Despite their success, the Expanders are still diligently working to build their following beyond dedicated reggae heads. "Headlining shows are still something we put a lot of thought into," Morrison says. "We're still a small band with a small fan base, but also when you're a band our size, your fans are pretty hardcore."

THE EXPANDERS perform at the Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com. Thurs., Oct. 19, 8 p.m. $15. All ages.

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COURTESY VICTORIA BAILEY

Ramblin' Woman

VICTORIA BAILEY

performs with Robert Jon & the Wreck, Professor Colombo, and Jerry & the Rest at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarerem.com Oct. 27, 8 p.m. $8. 21+

A common theme of music in our generation is female empowerment; between Beyonce's Lemonade and "Woman" by Kesha, it's time for women to shine. Along the theme of a strong independent woman is "Ramblin' Man" by 25-year-old country singer Victoria Bailey, which she recently released last month on iTunes and Spotify.

"It's my first 'sassy' song," Bailey says with a laugh, "and my most country song yet."

Bailey began writing/performing about five years ago in her hometown of Huntington Beach. "Music was never a plan to pursue," she says. "It was just something I was brought up in my household—something that brought me comfort."

This month, in the spirit of Halloween, Bailey joins fellow local bands Robert Jon & the Wreck, Professor Colombo, and Jerry & the Rest to inhabit the personas (and the songs) of their favorite classic rock and folk stars including the Allman Brothers, Lynyrd Skynyrd, Neil Young and Joni Mitchell. Aside from the stringy blond hair and crystalline voice, Bailey hopes to bring plenty of Mitchell's vibe to the stage during the special cover-song set at the Wayfarer. Considering her upbringing, performing a set of songs inspired by one of her musical idols feels like destiny.

Bailey grew up surrounded by live music, raised by a father who played in various bands. One day, she sat down to try to write a song and was shocked by how naturally it came to her. From there, she realized this is what she needed to be doing with her life.

She began performing at local shows and writing every day until she recorded her first album, *Dreamer* (2014), with her dad and uncle. "That album was literally the first eight songs I wrote in my journal," Bailey says. "It was such an awesome experience."

After experimenting with different genres, Bailey found she was most drawn to country/folk music. However, her sound isn't the saccharine style of modern pop/country that makes you cringe when you hear it on the radio. "I'm influenced by a lot of older country and folk music, which is more like storytelling to me," Bailey says. "When I recorded *Dreamer*, it was hard for me to align with a genre, but the instrumentals and the story influences made it easy to say country/folk."

After the release of her album, the singer began traveling and performing full-time. "I love taking a spontaneous trip and bringing my guitar, and even if I'm just performing in a little bar in the middle of Texas for three people, it's the most exciting thing in the world," Bailey says.

Traveling to a town in the middle of nowhere to focus on her writing is exactly how "Ramblin' Man" was born. Bailey wrote it during a trip to Pappy & Harriet's Pioneertown Palace. "I love the desert so much because my dad lived there, so going to it feels like going home," she says. "I find my most inspiration to write when I'm there, so I packed up and took off to this little motel in Pioneertown and just started writing."

Bailey says the tune is "very country" and believes it sets the tone for her next record, on which she is currently working. She recently did a show stopping rendition of the song backed by some heartbreaking lap steel guitar in a video performance for live-music web series *Jam in Van*. Aside from the van itself, this song and Bailey's sound are definitely taking her places.

"This song is a very strong, female-driven song," Bailey says. "It is a collection of my own story and the story of the country woman."

LocalsOnly

» TAYLOR ENGLE

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to Locals Only, *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708. Or email your link to localsonly@ocweekly.com.

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concert guide»

THIS WEEK

FRIDAY

CHRIS BOTTI 6 p.m., $65-$110; series.hyatteoncerts.com. Hyatt Regency Newport Beach, 1107 Jamboree Rd., Newport Beach. (949) 729-1234, newportbeach.hyatt.com.

FREQUENCY FRIDAYS 10:30 p.m., free. Brussels Bistro, 222 Forest Ave., Laguna Beach. (949) 376-7955, brusselsbistro.com.

FRIDAY NIGHT LIVE MUSIC AT THE DEN 9 p.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana. (714) 835-8840, gypsyden.com.

LIVE JAZZ AND R&B 7 p.m., free. The Durban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach. (949) 715-7777, mozambiqueoc.com.

PROOF BAR RESIDENT DJS 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana. (714) 953-2660, proofbar.com.

RITUAL EDM DJs, 9 p.m., free. kitsch Bar, 891 Baker St. Ste A10, Costa Mesa, (714) 546-8580, kitschbar.com.

RON ROBAYASHI 10 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, (949) 721-1222, baysiderestaurant.com.

SEGA GENERATION 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944, lacaverestaurant.com.

SMASH FRIDAYS 9 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1079, facebook.com/ContinentalRoom.

SATURDAY

BRIAN WILSON PRESENTS *PET SOUNDS* - THE FINAL PERFORMANCES 8 p.m. $70-$5M. Pacific Amphitheatre, 100 Fair Dr., Costa Mesa, (800) 745-3000, ticketmaster.com.

EPIC SATURDAYS 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1079, facebook.com/ContinentalRoom.

HIP-HOP HOORAY 9 p.m., free. Kitsch Bar, 891 Baker St. Ste A10, Costa Mesa, (714) 546-8580, kitschbar.com.

LIVE JAZZ AND R&B 7 p.m., free. The Durban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach. (949) 715-7777, mozambiqueoc.com.

PROOF BAR RESIDENT DJS 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana. (714) 953-2660, proofbar.com.

ROKTOBERFEST 2017 7 p.m., $10. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach. (562) 596-4718, thegaslamprestaurant.com.

STEREO SATURDAYS 10:30 p.m., free. Brussels Bistro, 222 Forest Ave., Laguna Beach. (949) 376-7955, brusselsbistro.com.

VIBES4VETS. 6:30 p.m., $50. Garden Amphitheatre, 12762 Main St., Garden Grove, (949) 415-8544.

WHITEBOY JAMES & THE BLUES EXPRESS 8 p.m., free. Shaeaergans Irish Pub and Grille, 423 Shoreline Village Dr., Long Beach. (562) 333-6477, shaeaganspub.com.

SUNDAY

APOLLO REBOP BOTTOMLESS BRUNCH 8 a.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana. (714) 835-8840, gypsyden.com.

FULLY FULLWOOD REGGAE SUNDAYS 3 p.m., $5. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach. (562) 592-1321, dontheBeachcomber.com.

JOSH GABRIELS 7 p.m., $20-$35. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim. (714) 778-2583, houseofblues.com/anaheim.

94.7 THE WAVE BRUNCH 11 a.m., $25. Spaghettieri Rotisserie & Grill, 3005 Old Ranch Pkwy., Seal Beach. (562) 596-2199, spaghettini.com.

SUNDAY BLUES 4 p.m., free. Mularkey's Grill & Irish Pub, 168 N. Marina Dr., Long Beach. (562) 596-9431.

MONDAY

COUNTRY DANCIN' WITH DJ PATRICK 6:30 p.m., free. The Swallow's Tee, 31786 Camino Capistrano, San Juan Capistrano. (949) 493-3188, swallowsinn.com.

DJ TOROSBROS 10 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580, kitschbar.com.

DOUG LACY ON THE PIANO 6 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, (714) 776-5200, rbjazzkitchen.com.

WEDNESDAY

DERER RORDEAUX BAND 8 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, (714) 550-7764, originalmikes.com.

DINOSAUR JR. 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600, observatoryoc.com.

EXPANDING OC HIP-HOP 8 p.m., free. Doll Hut, 107 S. Adams St., Anaheim. (714) 533-1286.

KITSCH OUT THE JAMS 9 p.m., free. Kitsch Bar, 891 Baker St. Ste A10, Costa Mesa, (714) 546-8580, kitschbar.com.

MODERN DISCO AMBASSADORS 10 p.m., $5. La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944, lacaverestaurant.com.

THURSDAY, OCT. 19

BACH CATALOG 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580, kitschbar.com.

DOUG LACY ON THE PIANO 6-10 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, (714) 776-5200, rbjazzkitchen.com.

HAEMIL 7:30 p.m. $12.5-$25. Meckenhaler Cultural Center, 1701 W. Malvern Ave., Fullerton, (714) 738-6595, themeck.org.

LIVE JAZZ AND R&B 7 p.m., free. The Durban Room at Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777, mozambiqueoc.com.

UPCOMING

OCTOBER

ERIC TURNER BAND Oct. 20. House of Blues at Anaheim GardeeWalk.

ENRIQUE IGLESIAS & PITBULL. Oct. 21 Honda Center

HANSON Oct. 21 House of Blues at Anaheim GardeeWalk.

REAL ESTATE Oct. 23. The Observatory

CRYSTAL CASTLES Oct. 24 The Observatory.

PAUL WELLER Oct. 24. House of Blees at Anaheim GardeeWalk.

STEPHEN STILLS & JUDY COLLINS Oct. 25-26 The Coach House

THE DARDEN SISTERS BAND Oct. 26 Muckenthaler Cultural Center.

THE WRECKS Oct. 26 House of Blees at Anaheim GardeeWalk.

AMERICA Oct. 27-28. The Coach House

DINGO BOINGO HALLOWEEN DANCE PARTY Oct. 29 The Coach Hoese

NOVEMBER

REEDTOBREATHE Nov 3. House of Blues at Anaheim GardeeWalk.

HALSEY Nov. 4 Honda Center

THESE HANDSOME DEVILS. Nov 4. Gaslamp Restaurant & Bar

THE UNTOUCHABLES Nov 4 Holiday

THE PETTYBREAKERS/ BOYS OF SUMMER: Nov 11 Gaslamp Restaurant & Bar.

TIMEFLIES Nov 12. The Observatory

ELSOW Nov 14 The Observatory

IMAGINE ORAGONS. Nov 16 Honda Cantar

BLUES TRAVELER: Nov 18. House of Blees at Anahe m GardeeWalk.

SHOUT OUT LOUDS: Nov 18 Constellation Room at the Observatory

THE EVERLY BROTHERS EXPERIENCE Nov 24 The Coach House

Poly Wants

I'm a 25-year-old woman currently in a poly relationship with a married man roughly 20 years my senior. This has been by far the best relationship I've ever had. However, something has me a bit on edge. We went on a trip with friends to a brewery with a great restaurant. It was an amazing place, and I'm sure his wife would enjoy it. He mentioned the place to her, and her response was NO. She didn't want to go there because she didn't want to have "sloppy seconds." It made me feel dirty. Additionally, the way he brushed this off means this isn't the first time. I go out of my way to show him places I think they would like to go together. I don't know if my feelings are just hurt—if it's as childish as I think it is—or if it's a reminder of my very low place in their hierarchy. I hesitate to bring this up because when I have needs or concerns, they label me as difficult or needy. Is this part of a bigger trend I'm missing? Should I do anything to address this or just continue to stay out of their business and go where I wish with my partner?

Treated With Outrage

I'm having a hard time reconciling these two statements, TWO: "This has been by far the best relationship I've ever had" and "when I have needs or concerns, they label me as difficult or needy." I suppose it's possible all your past relationships have been so bad that your best relationship ever ber is set tragically low. But taking a partner's needs and concerns seriously is one of the hallmarks of a good relationship, to say nothing of a "best relationship ever."

That said, I don't know you or how you are. It's entirely possible you share your needs and concerns in a way that comes across as—or actually is—needy and difficult. Our experience of interpersonal relationships, as with our experience of anything and everything else, is subjective. One person's reasonable expression of needs/concerns is another person's emotionally manipulative drama. I would need to depose your boyfriend and his wife, TWO, to make a determination and issue a ruling.

That said, it's a really bad sign that your boyfriend's wife compared eating in a restaurant you visited with him to fucking a hole that someone else just fucked. I.e., "sloppy seconds." It has me wondering whether your boyfriend's wife is really into the poly thing. Some people are poly under duress (PUD), i.e., they agreed to open up a marriage or relationship not because it's what they want, but because they were given an ultimatum: *We're open/poly, or we're over.* In a PUD best-case scenario, the PUD partner sees that their fears were overblown, discovers that poly/open works for them, embraces openness/polyamory, and is no longer a PUD. But PUDs who don't come around (or haven't come around yet) will engage in small acts of sabotage to signal their unhappiness—their perfectly understandable unhappiness. They didn't want to be open/poly in the first place and are determined to prove that open/poly was a mistake and/or punish their ultimatum-issuing partner. The most common form of PUD sabotage? Making their primary partner's secondary partner(s) feel uncomfortable and unwelcome.

That said, as you (probably) know (but if you don't, you're about to find out), poly relationships have all kinds of (sometimes murderously arbitrary but also incredibly important) rules. If one of the rules is "My wife doesn't want to hear from or about my girlfriend," TWO, then your restaurant recommendations are going to fall flat. Being poly means navigating rules (and sometimes asking to renegotiate those rules) and juggling multiple people's feelings, needs and concerns. You have to show respect for the rules TWO, as they are each other's primary partners. But your boyfriend and his wife have to show respect for you, too. Secondary though you may be, your needs, concerns, feelings, etc. have to be taken into consideration. And if their rules make you feel disrespected, unvalued or too low on the

SavageLove

» DAN SAVAGE

hue archical poly totem pole, you should dump them.

My wife said she didn't care who I slept with soon after we met. At the time, I didn't want to sleep with anyone else. But we eventually became monogamish—it started as me texting her a fantasy while I was at work, and that fantasy was wanting for me when I got home. It was fun, but it wasn't something I needed. After a couple of years of playing together with others in private and in clubs, she said she wanted to open our relationship. I got a girlfriend, had fun until the new relationship energy (NRE) wore off, and ended things. Then my wife got a great job on the other side of the state, and I stayed behind to get our house into a sellable state. Right now, we see each other only on weekends. I also got a new girlfriend. The NRE wore off, but we still really like each other, and we've discussed having long-distance secondaries once the move is complete. Here's the problem: Last night, my wife confessed to me that being in an open relationship was making her miserable. Not just my current girlfriend, whose monopoly over my time during the week could be a legitimate cause for concern, but going back to the previous girlfriend I saw only one night a week. I told my wife that I would break up with my girlfriend immediately. My wife is the most important person in my life, and I don't want to do anything to hurt her. But my wife told me not to break up with my girlfriend. I don't want to string my girlfriend along and tell her everything is fine—but my wife, who doesn't want to be poly anymore, is telling me not to break up with my girlfriend. What do I do?

Dude Isn't Content Knowing Priority Is Crushingly Sad

Your wife may want you to dump your girlfriend without having to feel responsible for your girlfriend's broken heart, QUICKPICS: so she tells you she's miserable and doesn't want to be poly anymore, and then tells you not to end things. Or maybe this is a test: Dumping a girlfriend you didn't have to dump would signal to your wife that she is, indeed, the most important person in your life and that you will prioritize her happiness even when she won't. Or maybe she's watched you acquire two girlfriends without landing a boyfriend of her own.

But there's a middle ground between dumped and not dumped, QUICKPICS: Tell your girlfriend what's going on—she has a right to know—and put the relationship on hold. Get the house sold, get your ass to your wife, and keep talking until you figure out what is going to work for your wife going forward: completely closed, open but only to sexual adventures you two go on together, i.e., "playing together with others in private and in clubs," or open with GFs (and BFs) allowed. Good luck.

I don't know if I'm poly or not. I mean, Jesus H. Christ, this has been so difficult. How do I know when to go back to monogamy?

Pretty Over Lusty Yearnings

I don't think you're poly, POLY, because I don't think anyone is poly. I also don't think anyone is monogamous. Polyamory and monogamy aren't sexual orientations, IMO; they're relationship models. And if the polyamorous model is making you miserable, POLY, it might not be right for you. But you should ask yourself whether polyamory is making you miserable or if the people you are doing polyamory with are making you miserable. People in awful monogamous relationships rarely blame monogamy for their woes—even when monogamy is a factor—but the stigma against nontraditional relationship models, to say nothing of sex-negativity, often lead people to blame polyamory for their misery when the actual cause isn't the model, POLY, but the people.

On the Lovecast *(savagelovecast.com), polyamory, Dom/sub relationships and Wonder Woman. Contact Dan via email at mail@savagelove.net, follow him on Twitter (@fakedansavage), and visit ITMFA.org.*

UPCOMING SEX EDUCATION EVENTS

THURS. NOV. 2ND @ 7:15PM

BDSM 101: LIGHT BONDAGE AND SPANKING

Are you intrigued by BDSM play but don't know how to get started with your partner? This workshop is geared towards beginners who wish to explore the erotic options of light BDSM play in a fun, sexy, and safe way. We will cover how to get started, safely and communication as well as introduce you to some basic toys and bondage items that you can use to enhance your play as well as tips and techniques to create the best experiences. $15 per person or $25 per couple when prepaid by 11/1/17. $25 per person at the door, if space is available.

THURS. NOV. 16TH @ 7:15PM

BUTT BASICS: PLEASURABLE ANAL PLAY FOR MEN & WOMEN

Anal play can be extremely pleasurable when done correctly. But, there are many common mistakes people make when trying anal play at home that can cause pain or discomfort instead of pleasure. We will learn how to have the best experiences focusing on the pleasure of both partners while playing safely. We will cover anal sex as well as anal toys and prostate play.

Tickets are $15 per person or $25 per couple when prepaid by 11/15/17. If space is available, tickets will be $25 per person at the door.

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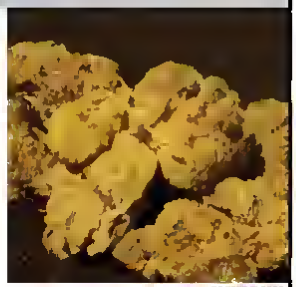
Toke of the Week

» ROBERT FLORES

Hawaiian Fire
Sativa Hybrid



ROBERT FLORES

The spectrum of choices at dispensaries these days can make picking a strain of medical marijuana quite daunting, especially at the newest shop in SanTana, At MedMen OC, you can look and smell each strain on your own, thanks to the dispensary's new see-through containers. A small magnifying glass on top lets you take a closer look, and a sliding door on the side allows you to smell the flower but not touch it. No need to have a budtender go through each strain with you, they're there if you need help, of course, but it frees them to help other customers and eliminates any line since you're on your own until you make your choice.

Hawaiian Fire is a hybrid whose only known parent is the sativa Hawaiian, so there's some mystery to its origin even though it has been around for years. I chose this strain for its ability to increase hunger. My friends who are going through chemotherapy have trouble with nausea, which makes it hard to keep up an appetite. The aroma of the buds is sweet and fruity; tight and mature, Hawaiian Fire smokes very smooth and enjoyable. I usually don't feel the energizing effects of sativa, but this was an exception. I usually smoke late at night and eventually fall asleep...but after smoking Hawaiian Fire, I didn't get sleepy—but I sure did get high. At 24.4 percent THC, it packs a nice punch—a Hawaiian Punch, haha! This strain is perfect for smoking during the day while you're running errands, doing chores or just chilling. If you are going through treatment for cancer, I recommend Hawaiian Fire to help you through the rigors of chemo—and it will give you the munchies! Pass the SPAM!

Available at MedMen OC, 2141 S. Wright St., Santa Ana, (714) 515-8506.

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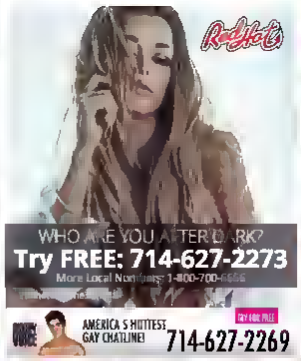

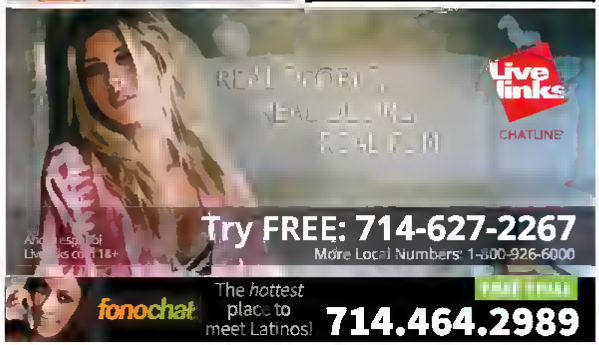

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Ericsson Inc. Construction Manager Irvine, CA, accountable for all Civil Works & financial control on scheduling SPVASP and Quality Management on assigned projects. Mail resume to Ericsson Inc. 6300 Legacy Dr. M/S C12 Plano, TX 75024 Job # 17-CA-5273

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Pacific Life Insurance Co has the following job openings Senior Actuarial Analyst in Aliso Viejo CA Ref # 2004861

Director, ALM Actuary in Aliso Viejo CA Ref # 2003890

Actuarial Analyst in Newport Beach, CA Ref # 19641

Send resume to employment<@>pacificlife.com referencing Ref # EOE

Mechanical Engineer E/T. Masters Degree in Mechanical Engineering. Resume to: RF Search International, Inc. 17750 Cowan Ste. Irvine, CA 92614.

Cost Analyst:
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Sales Director (Brea, CA) Lead & direct sales dept & bus dev to increase Co is presence in electronic security system market. REQ: Bach in Bus Admin/Mktg/related + 2 yrs exp. Mail Resumes to: NUUO US, Inc. Ref #2522, 2657 Saturn St., Brea, CA 92821

Market Research Analyst: Collect & analyze mkt data for restaurant bus. Req'd: BA/BS in Bus. Admin., Econ., or Mgmt. Sci. Mail resume: FB Tustin Oak Tree Plaza LLC 17782 17th St., #102 Tustin, CA 92780

Physician (Family & General Practitioner) Examine patients order & evaluate the full range of radiology & lab tests, make diagnosis, & prescribe appropriate treatment to include drugs, inoculations, nursing, & dietary care. Provide preventive health & telephone consultative services. Review & conduct physical examinations. Instruct other health care providers & non-medical personnel in a variety of health related topics. Provide medical consultative services & chart review for QA purposes. Direct outpatient & inpatient care & services. Provides continuing comprehensive health maintenance & medical care to the entire family unit, include preventive medicine, behavioral services, & community health. Candidates must have a permanent, full & unrestricted license to practice medicine in CA. Reqs MD & 1 yr exp as Medical Doctor Job Loc: Garden Grove, CA. Mail Resumes: Dao Medical Group Inc. 9191 Westminster Blvd., Garden Grove, CA 92844

National Sales Director In Newport Beach, CA. Oc casional travel within US 1 or 2 times per mo. Please apply in writing to: Rack & Peach Retail, LLC Attn: Lori Sandoval 18NSDR 1171 500 Newport Center Drive Suite 920 Newport Beach CA 92660

Transportation Designer (San Clemente, CA) Develop design and evaluate automotive products and design concepts. Bachelor's in Transportation Design. Resume to: Ideation Creation Group Inc. 1007 Calle Sombra, San Clemente, CA 92673

System Integration Analyst (Tustin, CA) Develop, create and modify computer software for efficient system integration and operation. Master's in Info System/Engineering related. Resume to: Woongjin Inc. 335 Centennial Way #200, Tustin, CA 92780

Staff Accountant: Prepare tax returns, provide accounting svcs. BA/BS in accntng, busi. admin or related/CPA. Alternately, Apply to Hall & Company CPAs an d Consultants Inc. Attn Megan Barba 111 Pacifica Ste. 300 Irvine, CA 92618

Solar PV Designer
Design & manage Solar Photovoltaic systems. Req'd: BE/BS in Electrical Eng or Nanomechanical Engr. Mail resume: Wegen Solar Inc. 1511 E Orangethorpe Ave. #B Fullerton, CA 92831

Pastor (Tr. Nonprofit Christian church) Conduct pastoral services. Req: Master of Divinity or Related. Resume: IRVINE JU CHURCH 4 (<@> 5971 RANCHO PKWY. IRVINE, CA, 92618

Public Relations Coordinator
Arrange PR plan to promote co. image & services. Req'd: BA in Comm., Journ. or English. Mail resume: Soben International Inc. 6491 Oran gethorpe Ave. #22 Buena Park, CA 90620

Accountant (Irvine) Apply by mail only to Rio Medical Center, Inc., 520 N. Brookhurst St., #117 Anaheim, CA 92801 attn President.

IT Project Manager (Tustin, CA) Plan, initiate, and manage information tech nology projects. Bachelor's in Computer/Electronics Engineering related. Resume to: Woongjin Inc. 335 Centennial Way #200 Tustin, CA 92780

Acupuncturist (Anaheim, CA) Diagnosement's condition based on symptoms & medical history to formulate effective universal medicine treatplans. Invent very fine needles into acupuncture points on body surface and maintain related care. Apply herbal treatment, acupressure & other therapy for patient's specific needs such as back, neck, shoulder, knee pains headaches, etc. 40hrs/wk. Master's in Acupuncture or Oriental Med cine Acupuncturist license in CA Reqd. Resume to Unity Acupuncture Health Clinic Attn: In Chul Song 5557 E Santa Ana Canyon Rd., Anaheim CA 92807

Senior SAP Solution Developer sought by Applied Medical Resources Corporation, a medical device dvlpr & mfctr to design/dvlp/ responsible for full life cycle implmtn of Web Dynpro/ABAP. Reqrs deg in Comp Sci, Mgmt Info Systems or related IT field or related exp w/ 5 yrs exp. Job loc: Rancho Santa Margarita, CA. E-mail resume to SAPCAREER@appliedmedical.com

Religious Education Director (Anaheim, CA) Plan, direct and coordinate church education programs and activities. Master's in Education req'd. Resume to: Purely Evangelical Church 2100 W Crescent Ave. #F, Anaheim, CA 92801

Pastor: Conduct religious worship & deliver sermons Master's Degree in Theology, Christian Education, or related req'd. Orange Korean Church Christian Performed 643 W Malvern Ave. Fullerton, CA 92832

PCB Design Engr. Job code: PDE-SBI Design & layout complex, multi-layer PCBs using Allegro 16. Reqs BS+2yrs exp. Mail resumes to Boundary Devices Attn: HR, 21072 Bake Pkwy Ste 100 Lake Forest, CA 92630. Must ref job title & code

Sr. SAP MM Consultant, MS deg. in CIS, IT, MIS or related & 1 yr exp. Exp. in Supply Chn & Procurement. Skills SAP MM, Tableau Reporting & Analysis, VBA, SQL, MS Visio. Sic Sigma & Methodology. Travel &/or reloc. throughout the US req'd. Mail resume to Morris & Millnes Partners, Inc., 201 Sandpointe Ave. Ste. 200 Santa Ana, CA, 92707

Interested candidates send resume to: Goodwill Inc., PO Box 26184 San Francisco CA 94126 Attn: A. Johnson Please reference job # below

Software Engineer Irvine, CA) Design, develop, modify, &/or test software needed for various Google projects #1615 30595 Exp Incl C, C++, Java or Python, object oriented programming and design, debugging, SQL, algorithms, Linux and Unix, and APIs

Veterinarian (Newport Beach CA) Examine animals to detect & determine the nature of diseases/injuries Treat sick/injured animals by prescribing medication, setting bones, dressing wounds, or performing surgery. Inform & advise owners about the general care and medical conditions of their pets. 40hrs/wk. Doctor of Veterinary Medicine & Veterinarian License in CA or All requirements for CA Veterinarian License except SSN shall be satisfied. Resume to Companion Animal Medical Care, Inc. Attn. Young Joo Kim 3720 Campus Dr #D Newport Beach CA 92660

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Director, ALM Actuary in Aliso Viejo, CA Ref # 2003890

Actuarial Analyst in Newport Beach, CA Ref # 19641

Send resume to employment@pacificlife.com referencing Ref # EOE

Sales Representative (Anaheim, CA) Sell heavy duty electrical equipment by negotiating prices and terms. MBA related req'd. Resume to: E-Solution Inc. 4041 E La Palma Ave. #J Anaheim, CA 92807

CH2M Hill, Inc., Geotechnical Engineer Santa Ana, CA. Geotechnical engg. include planning & site characterization, design of facilities, & construction inspection. Mail resume to: Shelly Satta, CH2M HILL, 9191 S. Jamaica St. Englewood CO 80112 Job ID 17-CA2102

Sr. Business Analyst Irvine CA. This position requires 70% domestic travel to clients' locations across the US. Travel reimbursement includ ing mileage and/or airfare/hotel, etc. Perform requirements gather ing, GAP analysis to map customer's requirements to Salesforce. Document future state business process. Email resume ref erencing Job Code #SBA to UC Innovation, Inc. at jobs@ucinnovation.com.

Senior SAP Solution Developer sought by Applied Medical Resources Corporation, a medical device dvlpr & mfctr to design/dvlp/ responsible for full life cycle implmtn of Web Dynpro/ABAP. Reqrs deg in Comp Sci, Mgmt Info Systems or related IT field or related w/ 5 yrs exp. Job loc: Rancho Santa Margarita, CA. E-mail resume to SAPCAREER@appliedmedical.com

Microchip Technology seeks a Sr Prog (Code-SE-MD) in Lake Forest, CA. Dvlp Microchip's proprietary wireless technology & solutions. Reqs BS+2 yrs rltd exp. Mail resume to Silicon Valley HR 450 Holger Way San Jose, CA 95134. Reference job title & code.

Computer Systems Engineer (Tustin, CA) Design and develop operational support systems for computer systems. Bachelor's in Computer/Software Engineering related. Resume to: Woongjin Inc. 335 Centennial Way #200, Tustin, CA 92780

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Simulation Engineer: 3 yrs w/ exp req'd. Send resumes to: Ron Reality, Inc., 39 Parker Irvine, CA 92618, Attn: M. Johanson.

Application Engineer for Schade & Schwarz in Irvine, CA.
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Market Research Analyst: Apply by mail to Unni Insurance Services LLC, 8942 Garden Grove Bl., #211 Garden Grove, CA 92844 attn: President.

Marine Engineer (Anaheim, CA) Perform marine engineering services for ships and vessels. Bachelor's in Industrial/Marine Engineering. Resume to: Kommanne Services, LLC, 312 W. Summerfield Cir Anaheim CA 92802

Sr Auditor: conduct audit, review & prepare reports, RA/BS in accounting, 40hrs/wk, Apply to Hall & Company CPAs and Consultants Inc. Attn: HR, 111 Pacifica Ste. 300 Irvine, CA 92618

Accountant
M.S. in Accountancy & 1 yr wk exp req'd. Send resumes to Quon & Associates, Inc., 1432 Edinger Ave. Ste. 120, Tustin, CA 92780, Attn: W. Quon

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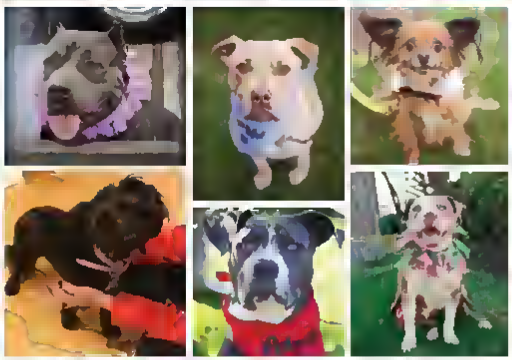

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